

Home For Carnival KDS 2006
COMPATIBLE STEREO



MANY have called themselves "great" or "Superstar," but none has superceded Lord Kitchener's achievements in the field of Calypso. Born Aldwin Roberts in the Carib town of Arima, Trinidad, Kitchener turned his back on his father's blacksmith trade more than 38 years ago and within months of this bold venture, struck gold. Today he is a living legend and the only true "entertainment link" between the generations. This has been so because Kitchener possesses a unique super ability in composing and singing calypso.

In fact, so fantastic is the man, that he is referred to as the magician of the art. He continues to pleasantly surprise his fans yearly, and last year, he pulled off a hatrick by winning the nation's two most honoured prizes in calypso - the Calypso King and the Road March Contests.

On this album 'Coming Home for the Carnival' Kitch has once more waved his magic wand and has come up with what will certainly go down as unmatched classics.

His ability to adapt to today's generation in soul is tested in the very tuneful "Soul Love," a masterpiece in itself.

The tune which will undoubtedly attract the steelbands most is "Pan in Harmony," and the dance hall crowd will go for "In the Bamboo." Then there are "Water Lillie," "Flag Woman," "Meh PP Run Out of Gas," "Weekes The Road March Champ," and "O'Halloran Cock."

Kitchener's passion for calypso has grown with him. Calling him the Road March Champion is little praise. Calling him the Calypso King of the World still does not convey the full feeling of gratitude one feels for the man's ability.

To the few who may not know what the term "Road March" means, I wish to explain.

In Trinidad and Tobago, the land of the calypso, we celebrate two days of Carnival on Monday and Tuesday preceding Ash Wednesday. Thousands of bands parade on the streets and the natives dress lavishly in costly costumes. The Calypso played most by the bands that cross the stage of the Grand Stand at the Queen's Park Savannah, Port-of-Spain, is judged the "Road March" of the year.

I do not profess to be a prophet, but even when the Gods reclaim their son, Lord Kitchener's music will be here.

PETER HARPER

COMPATIBLE STEREO

Home For Carnival KDS 2006.



COMPATIBLE STEREO

Fortune Ruiz - Trumpet
Clive Mitchell - " "
Lambert Phillip - Trombone
Dennis Wilkinson - Alto Sax
Aldric Prince - " "
Jude Bethel - Tenor Sax

Mike Tobas - Drums
Angus Nunes - Bass
Fitz Jackson - Guitar
Mike Boothman - 2nd Guitar on "Soul Love."
Pelham Goddard - Piano and Pan.
Clarence Ross - Congas
Vonrick Maynard - Block and Iron
Vernon Jordan - Cowbells

Vocal Chorus: Earthworms - Tony, Alvin, Glen, and Wiesmullian Boynes, Dennis Shepherd

Female Voice: Bianca Baptiste.

Orchestra: Arranged and Conducted by Clive Bradley

Album Design: Carol Yip Choy

Creative Control: Frank Seyon

Produced by KH Records

Recorded at KH Studio's Sea Lots Port of Spain

Trinidad

Engineer Erick Michaud Assistant Randy Phipps.

Side 1

1. Home for Carnival
2. Pan in Harmony
3. Flag Woman
4. Weekes the Road March Champ
5. In the Bamboo.

Side 2

1. O'halloran Cock
2. Me PP Run out of Gas
3. Water Lillie
4. Soul Love
5. Ge Me

All Selections composed by
Aldwin Roberts
LORD KITCHENER.
printed by Syncreators Limited





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the demand for more of Les Paul
that Capitol now happily brings
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ing "New Sound"... admirably
aided by lovely Mary Ford who
sings, and plays the guitar as well.

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ites... each performed with that
fantastic multi-instrument tech-
nique... that fascinating and irre-
sistible *new sound* that has astounded
able exponents of the guitar, and made
his recordings famous from coast to coast!

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ideas and artistic shading... his *secret* technique...
plus Mary Ford's lilting vocals make this second edition
of *New Sound* a gay and happy addition to your record library!

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Vol.
2
SOUND



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MARC BLITZSTEIN PRESENTS

"THE CRADLE WILL ROCK"

"NO FOR AN ANSWER"

"REGINA"

WITH
BRENDA LEWIS
RODDY McDOWELL
GEORGE GAYNES
JOSHUA SHELLEY
EVELYN LEAR
ALVIN EPSTEIN
JANE CONNELL

directed by Arthur Luce Klein

SPOKEN ARTS



MARC BLITZSTEIN discusses his THEATRE COMPOSITIONS

Featuring / BRENOA LEWIS / RODDY McDOWALL / JANE CONNELL / GEORGE GAYNES / ALVIN EPSTEIN / JOSHUA SHELLEY

CONTENTS OF THE RECORD

THE CRAOLE WILL ROCK

EVELYN LEAR as The "Moll"
RODDY McDOWALL as "Dauber"
JANE CONNELL as "Mrs. Mister"
ALVIN EPSTEIN as "Yasha"
Sings "Nickel Under The Foot"
and "Hotel Lobby"

REGINA

BRENDA LEWIS as "Birdie"
Sings "Birdie's Aria"

NO FOR AN ANSWER

JOSHUA SHELLEY as "Bulge"
EVELYN LEAR as "Francie"
GEORGE GAYNES as "Joe"
Sings "Penny Candy"
and "Francie"

The great living composers, the men whose masterworks assure them of lasting fame, present their own ideas in the Distinguished Composers Series. On these records they emerge as creative, thinking and feeling individuals with very interesting things to say about their experiences. As their friends and close associates have always known, a talk with any of today's leading composers gives one a new awareness of the warm, communicative power of their art. Now for the first time, through the medium of high fidelity records, these rewarding contacts are made available to all.

On each record a Distinguished Composer tells about his work, his sources of inspiration, why he came to write as he does, and what to listen for in his music. These points are made abundantly clear by musical illustrations.

The aim of these records is to include all the things that make music an endless fascination: the composer's amusing anecdotes and personal recollections, his witty account of matters of controversy, and the helpful explanations of his own works—all in combination with the music itself.

Marc Blitzstein inaugurates the Distinguished Composers Series by telling the heart-warming story of how obstacles were overcome to produce *The Cradle Will Rock*. With the aid of the singing stars listed above he recreates the excitement of that opening night. The stage successes, *No for an Answer* and *Regina*, are similarly highlighted in this "behind-the-scenes" recording.

MARC BLITZSTEIN's operas include *Triple-Sec*, *The Cradle Will Rock*, *No For an Answer*, *The Condemned*, *Regina*, *Parabola* and *Circula*, *I've Got the Tune*, and *Reuben*. The ballets performed to his scores are *The Guests*, and *Cain*. He has written incidental music for the stage productions of *Julius Caesar*, *Danton*, *Androcles and the Lion*, *Another Part of the Forest*, and *King Lear*. His scores for films include *Hands*, *Surf and Seaweed*, *Valley Town*, *Native Land*, *Night Shift*, *The True Glory*, and *Spanish Earth*. His major orchestral works are *The Airborne Symphony* and *Freedom Morning*.

He has received the Award of the Academy of Arts and Letters, the Newspaper Guild Award, the American Institute Award, and three times, a Guggenheim Fellowship. He is in frequent demand as a lecturer and his articles on music have appeared in the *New York Times*, *Theatre Arts*, *Modern Music*, and other journals.



My first opera was composed in 1928, when I was 23 years old. I have written nine operas, all but two to my own texts, four of them full-length; incidental music scores for some dozen films, and several radio scripts; and two ballets. I write concert music as well: orchestra works, chamber pieces, choral pieces, songs and piano works. I seem to turn to concert music when I feel the need of purifying or enriching my purely musical side. Then usually I am back to my first love, which is the theatre, or one of its allied mediums; there I find I can "spread," my thematic content can be closer in contact, more communicable. I might say that for me one field nourishes the other; at least I hope that is so. I was born in Philadelphia, where at the age of 3 I was a *wunderkind* (read "brat-prodigy"). My training in Philadelphia (Scalero, counterpoint); New York (Siloti, piano); Paris (the inevitable Nadia Boulanger, composition); and Berlin (Schönberg, ditto). My home is now New York; but I work best by the sea (the Mediterranean or Caribbean, or the Atlantic Ocean) or near mountains (usually Massachusetts).

Marc Blitzstein

The intimate and natural-sounding quality of this recording was achieved through the most advanced techniques. The complete range of sound frequencies has been reproduced; the R.I.A.A. characteristic is used. Play this record only with an un worn, microgroove stylus (.001 radius), preferably with a diamond tip. Needles with sapphire or metal tips, which wear rapidly, should be changed frequently.

Recording Engineer: Jerry Newman

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M-G-M RECORDS presents

Maurice Ravel'sTrio For Piano, Violin, and
Violoncello In A Minor*The Beaux-Arts Trio*Menahem Pressler Daniel Guiet Bernard Greenhouse
Piano Violin Violoncello

Roland-Manuel, one of the most noted of Ravel's biographers has summed up his subject's approach to composition as follows: "He knew... that simplicity can only be grasped by means of the complex; by elucidating and exhausting technical difficulties, Ravel undertook the clarification of structure and purge of texture which, after the war, was to attract the best composers of the next generation as it did him..." The composer worked out his musical philosophy early in his career and followed its lead as carefully as he could for the rest of his life—with an ever-expanding sense of the mastery of the ideas implied within that philosophy, of course. It is usually dangerous to mark off "periods" in an artist's creative life, but it would not be too much of an oversimplification to term the years 1902 to 1908 Ravel's formative period. His first works of full-blown originality date from this time. If we follow these works in their chronological order—the *String Quartet* (1902-03), the *Sonatine pour piano* (1903-05), *Miroirs* (1905), *Histoires naturelles* (1906), *L'Heure espagnole* (1907), *Rapsodie espagnole* (1907), *Gaspard de la nuit* (1908)—we see Ravel's search for simplicity in complexity more and more clearly revealed. However, toward the end of these years, Ravel found himself faced with a minor, but mounting problem. His technical equipment had developed to the point where it seemed ready to run away with him. There were indications that the man would become the style. Spotting certain danger signs, the composer set aside more ambitious projects momentarily and sought about for an idea through which he could attempt a final, conscious control of talent and methods. Luckily, the idea for *Ma Mère l'Oye* suggested itself. Ravel himself confided to friends: "The idea of conjuring up the poetry of childhood in these pieces has naturally led me to simplify my style and clarify my writing." Roland-Manuel adds: "The modest intention of *Ma Mère l'Oye* had immense inner consequences; it stayed the torrential outflow of harmonies and with child-like grace rediscovered most opportunely the importance of melody." From this point—late 1908—on, Ravel worked with the casual ease of a master who had come to final, knowledgeable security. Among the riches which followed in the next few years was the remarkable *Trio In A Minor For Piano, Violin, And Cello*, the composer's finest chamber work and one of the greatest chamber compositions of our century. Here one finds all of the elegance and exquisite beauty of the mature Ravel, plus a certain sense of leisured working of musical ideas not often encountered in his later works for larger scorings. Melody and essential structural effects are allowed to grow completely organically without the pressured fears of lengthy expression as against incisive economy. And yet, economy is certainly present in the spare, clean outlines of the work, which, with the ordered reason and impulse of life itself, begins, grows and ends in what is at once an enormously big yet logical frame. The Trio is "essential" Ravel, in that here is displayed all that is fine in his work and unique of his genius. It is one of the profound masterpieces of his career—and one of the most beautiful and moving.

The piece was written in 1914 and consists of four movements. The first, marked *Modéré* but alternating between sections marked thusly and others marked *Animé* and *Lent*, is a ravishingly melodic one, quietly yet urgently expansive in quality. The second movement, an eccentric, scherzo-like piece, is titled *Pantoum* and marked *Assez vif*. The title designation derives from the Malayan word *pantun* adopted in our

day by both English and French poets to designate a type of verse structure consisting of a group of quatrains in which each stanza repeats as its first and third lines the second and fourth lines of the preceding stanza. A similar scheme is followed by Ravel in the use of the various musical phrases which form the basis of this movement. The third movement, *Passacaille*, is marked *Très large* and follows the essential outline of the classical passacaglia form in which a basic musical motif of eight bars is sounded in a variety of guises each eight bars throughout the course of the piece. This movement, one of extraordinary beauty, reaches out of its quiet opening toward a climax of searing intensity. The final movement, *Final* and marked *Animé*, is a big, dramatic, essentially sunny one marked with a bursting energy and a soaring expansiveness.

Notes by EDWARD COLE

More music by RAVEL available
on M-G-M Records includes:

- E3116—ALBORADA DEL GRACIOSO, PAVANE POUR UNE INFANTE DEFUNTE, BARQUE SUR L'OCEAN—Gaston Poulet cond. The London Symphony Orchestra
E3114—MA MÈRE L'OYE—Ethel Bartlett and Rae Robertson, duo-pianists
E3129—PAVANE—Menahem Pressler, pianist
E3041—TZIGANE—Elizabeth Lockhart, violin, with Anatole Fistoulari cond. The London Symphony Orchestra

M-G-M RECORDS presents

Gabriel Fauré'sTrio For Piano, Violin and
Violoncello, Op. 120*The Beaux-Arts Trio*Menahem Pressler Daniel Guiet Bernard Greenhouse
Piano Violin Violoncello

Fauré, one of the truly great and original French composers of our time, lived a long rich life marked by an inspiring growth as a musician. He was born in 1845 and died in 1924 and, within his lifetime, he saw and heard and digested into his own music nearly all of the significant developments and accomplishments of French music over nearly a century. And yet, as his own music grew, changed, grew and changed again further, it always spoke clearly of his own personality, quiet, respectful of beauty, almost mystical in its ability for apprehending pure musical ideas in a sort of pristine suspension of abstraction without seeming subjectiveness. He produced an impressive body of chamber music throughout his career—in fact, he indicated by his interest almost a predilection for chamber music—after that might come vocal and keyboard music.

The two crowning achievements of his chamber music activities are the very last two works he wrote: the present Trio, Op. 120 and the String Quartet, Op. 121. The Trio was completed during 1923 when the composer was seventy-eight years old. In spite of Fauré's advanced age, the work seems quite fresh and youthful in its thrust and impulse. Like the longer, more grandly-scaled Quintet No. 2 For Piano And Strings, Op. 115, which preceded it by two years, it is masterfully careful and controlled in structure—and yet it seems to reach into the past to make use of an almost romantic freedom in the manipulation of its ideas. Its very heart is in the essential musical ideas upon which it is formed and, thus, it is completely untroubled in its progress: when an idea needs time for development, the time is taken—without the least dullness of resultant effect. The work is not effusive, however. The ideas are lean and concentrated almost to the point of abstraction, but the leisure with which they are treated is that of necessity of working and of security itself. Many scholars find in these very

factors in Fauré's late chamber works a similarity to Beethoven in feelings of scope and sprawling, yet tight structure.

The work is highly emotional to Fauré and of exquisite beauty. It is one of the true gems of modern French chamber music—perhaps the only French piano trio worthy of a rank next to that of Ravel. Florent Schmitt finds it "as tenderly persuasive as any of Fauré's finest songs." Charles Koechlin speaks of it as "spiritually at one with the Second Quintet, especially in the Andante; it is perhaps as beautiful, though more reserved and constrained in tone. Its charm is incomparable; the balance of timbres and tessituras, so difficult to achieve in this medium, is without a fault. As for the writing, it is of amazing subtlety; as in *L'Horizon chimérique*, each note has its part to play and says more than would be thought possible... such an art, supremely civilized, a legacy from one of the most beautiful musical epochs, is marked by no stain of degeneracy. Too often civilization tends to be confounded with the refinement of luxury shown by the ages of decadence. And lately we have heard a foreign conductor, on reading the Trio of the master, speak of 'romantic femininity.' Nothing could be more false: it is, on the contrary, classic and virile art. It does not follow that what is sensitive and not barbarian should be affected, or that pure music and sound construction should remain absent."

The Trio is cast in three movements. It was introduced in concert by the Cortot-Thibaud-Casals Trio.

Notes by EDWARD COLE

More music by FAURÉ available
on M-G-M Records includes:

- E3098—OOLY (Orch. Rabaud), Op. 56—Anatole Fistoulari cond. The London Symphony Orchestra
E3116—PELLEAS ET MELISANDE, Op. 80—Gaston Poulet cond. The London Symphony Orchestra
E3166—QUINTET No. 2 IN C MINOR, Op. 115—Gaby Casadesus, pianist, with The Guiet String Quartet
E3434—MASQUES ET BERGAMASQUES, Op. 112—Arthur Winograd cond. The Philharmonia Orchestra of Hamburg

THE BEAUX-ARTS TRIO is unique in many ways. To begin with, its members are all solo performers of note and stature who maintain concert careers on their own separate from their activities with the trio group. Secondly, they were formed as a unit at the request of M-G-M Records solely for the purpose of making trio recordings, but, before the first of this projected series had been accomplished in the studio, found themselves one of the most successful and widely-acclaimed chamber music attractions in public concert of the post-war era. Great musicians of our time have hailed the accomplishments of the Beaux-Arts Trio. Arturo Toscanini has called a musical evening with the group "An inspiring experience"—Robert Casadesus has called it "the finest trio I have heard in America"—Charles Munch has written "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot."—Zino Francescatti has said of The Beaux-Arts Trio: "I enjoyed tremendously the perfection and artistry of this admirable ensemble... a great ensemble with great artists." And critics during the wide transcontinental tours of the Trio have been lavish in their praise, too. All of the artists which form the Trio may be heard in solo recordings for M-G-M Records, for whom they currently record as solo artists. This marks their first appearance through recordings as members of The Beaux-Arts Trio. Watch for future releases which will encompass the standard trio literature as well as interesting works by contemporary composers for trio combination.

This M-G-M High-Fidelity recording has been produced with techniques which insure the finest possible reproduction on high-fidelity equipment as well as equipment of standard quality. At each step of processing from the actual recording in the studio or concert hall to the final pressing, every attempt has been made to capture and maintain proper balance and clarity throughout the range of dynamics which can be reproduced through modern recording methods.

E3455

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1
 YOU KNOW
 RHYTHM JIG
 JACK BE NIMBLE
 SLITHERY SNAKE
 ENGINE, ENGINE
 BUBBLE GUM
 SOMETHING IN MY POCKET
 I WANT TO DO IT MYSELF
 A RAM SAM SAM
 HERE IS THE TEFFHIVE
 WHAT DO YOU SUPPOSE?
 WHEN YOU ARE ONE
 MY GRANDFATHER CLOCK
 WE'RE GOING TO KENTUCKY
 SHAKE YOUR SHAKERS SLOWLY
 TOMMY THUMBBS UP
 ZOOM ZOOM ZOOM
 STARLIGHT, STARBRIGHT
 TWINKLE, TWINKLE

SONGS and GAMES for TODDLERS is a record that works. That's because, like its predecessor THE BABY RECORD, it's more than a listening record, it's a "doing" record. All the songs and games contained in this collection are simple enough for two and three year olds to actually sing, play and DO.

Performed by early childhood music educator Katharine Smithrim and Sesame Street's Bob McGrath and highlighted by the percussion of Bill Usher, Songs and Games for Toddlers takes children at the age when they're ready to start singing themselves and leads them simply and effectively through a repertoire that will have them bouncing, clapping, chanting, drumming, shouting and singing. As each side of the record unfolds, the creative play follows an energy ebb and flow so natural to every two and three year old — from the dynamic highs to the gentle quiet times. Physical skills, social interaction, the use of language, self esteem — all are enhanced as children discover the joys of making music themselves.

No longer a baby and not yet a pre-schooler, here is a record especially for the toddler — to grow into and to grow on.

2
 BUMM! UP AND DOWN
 JOHN THE RABBIT
 HOP SCOTCH POKKA
 JELLY IN THE BOWL
 WALK WHEN THE DRUM SAYS WALK
 FIVE LITTLE DUCKS
 TEDDY BEAR, TEDDY BEAR
 LISTEN TO THE WATER
 IT'S RAINING, IT'S POURING
 RAIN, RAIN, GO AWAY
 HOLD ON TIGHT
 SEAT BELT ON
 I WENT TO SEE MY DOCTOR
 THIS OLD MAN
 CHI YAH
 BELL HORSES
 FERRÉ JACQUES
 GRISS, CROSS
 ROW ROW, ROW YOUR BOAT
 BEE SWELL

PRODUCED BY BILL USHER



Cover Kids are Jason Clarke, Luke Dineley, Amy Haggart, Siobhan Kierman-Molloy, Anna Madgett, Patrick Tobias, Sean Van Wert and Layah Singer Wilson.

Recorded by George Axon at Axon Music Productions, Toronto

COVER PHOTOGRAPHY BY BERNIE LEROUX COVER DESIGN BY ROBERT DEAST

Songs and Games for Toddlers was conceived by Katharine Smithrim and Bill Usher as an adaptation of her classes for two and three year olds.

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BACH

CONCERTO IN F MAJOR ("Italian")
PARTITA NO. 1 IN B-FLAT MAJOR
PARTITA NO. 2 IN C MINOR

GLENN GOULD

at the piano

"The foremost pianist this continent has produced in recent decades," wrote Critic Alfred Frankenstein in *High Fidelity Magazine*.

"A pianist of divine guidance," said Jay Harrison in the *New York Herald Tribune*.

He plays Bach, wrote a distinguished critic, Professor Heinrich Neuhaus, "as if he were one of the pupils of the Thomaskirche cantor, sharing his meals with him in the refectory and blowing the organ when his teacher played for his parishioners . . . The music seems to speak through his playing; the composer has been dead long since but his music is alive today and it will live long . . ."

Such is the praise that has greeted each appearance of Glenn Gould, the distinguished Canadian pianist. When Mr. Gould made his recording debut, with the immensely difficult and demanding *Goldberg Variations* of Bach (ML 5060), his performance was so masterful that it elicited bravos from critics who found it difficult to believe that a young artist could offer such probing, sensitive interpretations. Mr. Gould has further demonstrated his rare understanding of Bach's music with recordings of the *Partitas Nos. 5 and 6* and two *Fugues* (ML 5186) and displayed his sympathy with contemporary music in an outstanding recital of music by Berg and Schoenberg (ML 5336).

Glenn Gould was born in Toronto, Ontario, in 1932. He began his studies of music with his mother,

continued on back page

BACH / Glenn Gould, Pianist

CONCERTO IN F MAJOR ("Italian") • PARTITA NO. 1 IN B-FLAT MAJOR • PARTITA NO. 2 IN C MINOR



Mr. Gould was recently the subject of a two-part motion picture, filmed by the National Film Board of Canada. Part I (*Off the Record*) is an informal portrait of the artist in his country home, not far from Toronto. Part II (*On the Record*) documents a Gould recording session for Columbia Records. The films are distributed in the United States by Contemporary Films, New York.

(continued from front cover)

when he was three, and later entered the Royal Conservatory of Music in Toronto. At twelve he completed his work there, having earned the highest grades in all of Canada, and becoming the youngest graduate in the school's history.

He made his concert debut in 1947 with the Toronto Symphony Orchestra, and first appeared in the United States in 1955 in Washington, D.C., following it with a recital at Town Hall in New York City. Of his Washington debut, Paul Hume wrote "It is unlikely that the year 1955 will bring us a finer piano recital, and we shall be lucky if it brings others of equal beauty and significance. Glenn Gould is a pianist with rare gifts for the world... We know of no other pianist anything like him of any age."

Shortly after his Town Hall recital Mr. Gould recorded his now celebrated performance of the *Goldberg Variations*, and has continued his career as concert and recording artist to ever-increasing acclaim. Along with the music of Bach and Beethoven, he has shown deep sympathies for the music of more recent times, and works by Richard Strauss, Arnold Schoenberg and Anton Webern are among his immense repertoire and frequently presented on his thoughtfully designed programs. An

avid reader, he prefers the works of Mann, Kafka, Tolstoy, Dostoyevsky and Nietzsche, and is himself a writer of several works on the masters of the Viennese school. He has also lectured at the University of Toronto. Mr. Gould is a composer as well; his Opus One, a string quartet, was commissioned by the Canadian Broadcasting Company and is scheduled for recording in the near future.

In 1957, Mr. Gould went to Russia as a cultural ambassador, and once again won tumultuous applause from both critics and public. "I assure you," wrote Prof. Neuhans, "that the pianist Gould is not simply a pianist; he is a phenomenon."

Johann Sebastian Bach was born in Eisenach, March 21, 1685, and died in Leipzig, July 28, 1750. Although the number of his musical compositions was prodigious, only a very few were published during his lifetime. Among those was the *Italian Concerto*. The Concerto was in Part II of the *Clavierübung* and its title page stated that contained therein was "A Concerto after the Italian Taste... Composed for Music Lovers, to Refresh Their Spirits." The work was written for clavier and was included in a discussion of concertos for solo instruments by a contemporary of Bach—the critic Johann Adolph Scheibe.

In such concertos for solo instruments, particularly those for clavier, Scheibe notes "... the basic structure is kept the same as in concertos for many instruments. The bass and middle voices, which are added now and then to fill out the texture, must represent the subordinate parts. And those passages which above all form the essence of the concerto must be most clearly differentiated from the rest. This can very well be done if, after the principal idea of a fast or slow movement is concluded with a cadence, new and distinct ideas enter and these in turn give way to the principal idea in varying keys. By such means, a piece of this sort for one instrument becomes quite similar to one for many instruments. There are some quite good concertos of this kind, particularly those for clavier. But pre-eminent among published musical works is a clavier concerto of which the author is the famous Bach in Leipzig and which is in the key of F major. Since this piece is arranged in the best possible fashion for this kind of work, I believe that it will doubtless be familiar to all great composers and experienced clavier players, as well as to amateurs of the clavier and music in general. Who is there who will not admit that this clavier concerto is to be regarded as a perfect model of a

well-designed solo concerto?"

In 1731 Bach published six Partitas, known also as *German Suites*, written for clavier and presented as the First Part of the *Clavierübung*. Bach called this his *opus primum* even though numerous vocal works had preceded it. The Partitas, Bach announced, consisted in "Preludes, Allemandes, Courantes, Sarabandes, Gigue, Minuets, and other Galanteries."

The Partitas were published singly before they appeared in the *Clavierübung*. Partita No. 1 in B-Flat Major first appeared in 1726. The movements are marked: I—Praeludium; II—Allemande; III—Corrente; IV—Sarabande; V—Menuet I; Menuet II; VI—Giga. Partita No. 2 in C Minor was first printed in 1727 and the movements are marked: I—Sinfonia (Grave Adagio; Andante); II—Allemande; III—Courante; IV—Sarabande; V—Rondeaux; VI—Capriccio.

According to Johann Nicolaus Forkel, who wrote an appraisal of the composer Bach and his works, the Partitas made, in their time "a great noise in the musical world. Such excellent compositions for the clavier had never been seen and heard before. Anyone who learnt to perform well some pieces out of them could make his fortune in the world thereby"; and, almost as though he were speaking for

this very occasion, he noted that by performing these works "a young artist might gain acknowledgement... they are so brilliant, well-sounding, expressive, and always new."

Among the many exciting performances by Glenn Gould on Columbia Masterworks are:

Beethoven: Concerto No. 3 in C Minor for Piano and Orchestra, Op. 37. The Columbia Symphony Orchestra, Leonard Bernstein, conductor. ML 5418. MS 6096 (stereo fidelity).

Berg: Sonata for Piano, Op. 1; Schoenberg: Three Piano Pieces, Op. 11; Krenek: Sonata No. 3, Op. 92, No. 4. ML 5336

Beethoven: Concerto No. 1 in C Major for Piano and Orchestra, Op. 15; Bach: Concerto No. 5 in F Minor for Piano and Orchestra. The Columbia Symphony Orchestra, Vladimir Golschmann, conductor. ML 5298. MS 6017.

Haydn: Sonata No. 3 in E-Flat Major; Mozart: Sonata No. 10 in C Major, K. 330; Fantasia and Fugue in C Major, K. 394. ML 5274.

Bach: The Goldberg Variations. ML 5060.

Library of Congress catalog card number R60-1110 applies to this record.

The selections are followed by their timings, the works are Public Domain.

Side I: Concerto in F—Allegro—1:05; Adagio—5:55; Presto—3:00; Partita No. 1—Praeludium—1:50; Allemande—1:53; Corrente—1:41; Sarabande—3:08; Menuet I; Menuet II—1:27; Giga—1:21.

Side II: Partita No. 2—Sinfonia—3:12; Allemande—3:14; Courante—1:45; Sarabande—2:35; Rondeaux—1:35; Capriccio—1:47.





LPS 814 STEREO

THE MAGIC OF CHRISTMAS

THE SOULFUL STRINGS

SIDE 1

TIME

THE LITTLE DRUMMER BOY ASCAP 5:16

Lenard Druss, flute; Dorothy Ashby, harp;

SNOWFALL ASCAP 3:18

Dorothy Ashby, harp.

DANCE OF THE SUGARPLUM FAIRY BMI 3:24

Lenard Druss, woodwinds; Ron Steele, sitar.

DECK THE HALLS BMI 4:35

SANTA CLAUS IS COMING

TO TOWN ASCAP 3:00

Cleveland Eaton, cello.

SIDE 2

TIME

SLEIGH RIDE ASCAP 2:43

Lenard Druss, flute.

MERRY CHRISTMAS,

BABY BMI 4:08

Dorothy Ashby, harp.

JINGLE BELLS BMI 3:30

Phil Upchurch, guitar (courtesy of Milestone Records); Lenard Druss, English horn.

THE CHRISTMAS SONG ASCAP 3:34

Bobby Christian, vibes.

PARADE OF THE WOODEN SOLDIERS BMI 3:32

Lenard Druss, piccolo; Bobby Christian, vibes.

Recorded: August, 1968 at Ter Mar Studios, Chicago

Recording Engineer: Stu Black

Cover Photo: Ray Klein

Album Design: Jerry Grunig

Produced by Richard Evans

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Berlioz

SYMPHONIE FANTASTIQUE

PIERRE MONTEUX conducting the VIENNA PHILHARMONIC ORCHESTRA

(Recorded in Vienna)

Twenty years ago it was the fashion to regard the music of Berlioz as incidental to his prose. Today the pendulum has swung so far in the opposite direction that one is almost afraid to mention the fact that any composition of Berlioz has literary implications. But the *Symphonie Fantastique* without the composer's own "program" would be *Hamlet* without *Hamlet* — or, to put it more correctly, without *Ophelia* — and one is forced to quote it regardless of current critical notions.

Berlioz put the symphony together and wrote the "program" for it because he was in love with the Shakespearean actress, Henrietta Smithson, whom he had first seen on the stage in Paris in 1827, when he was 24 years old. In 1830 he conceived the idea of writing a great symphony to celebrate his love. He drew thriftily on his notebooks for this purpose; much, if not most of the symphony had previously been composed for various operas and ballets, and its creation was more a matter of assembling and editing than a fresh composition. While this process was going on, rumors regarding Miss Smithson's conduct in London reached Berlioz, and his resentment boiled up into the finale of the *Fantastique*, one of the most priceless slanders ever set down in music. But Henrietta did not see it as slander; she was deeply moved when she heard the symphony in 1832, and not long afterward she and Berlioz were married.

The "program" opens with a general "argument":

A young musician of abnormal sensitivity and perfervid imagination poisons himself with opium in a paroxysm of amorous despair. The narcotic dose, too feeble to cause death, plunges him into a heavy sleep accompanied by the weirdest visions, in which his sensations, emotions, and memories, as they pass through his diseased brain, are transformed into musical images and ideas. The beloved one herself becomes to him a melody, an *idée fixe*, which haunts him everywhere.

Berlioz then provides separate notes on each movement:

1. *Reveries; Passions*. First he recalls that weariness of the soul, those indefinable passions, the objectless joys which he experienced before meeting her whom he adores; then the volcanic love with which she at once inspired him, his delirious suffering, his furious jealousy, his returns to tenderness, his religious consolation.
2. *A Ball*. He discovers his beloved in the midst of the tumult of a brilliant festival.
3. *Scene in the Country*. One summer evening in the country he hears two herdsmen who call to one another with a *ranz des vaches*. The pastoral duet in such surroundings, the gentle rustle of the trees softly swayed by the wind, some reasons for hope that he has lately

harbored — all conspire to fill his heart with unwonted tranquillity and imbue his ideas with brighter colors. But she appears, and a spasm contracts his heart. Black presentiments assail him . . . should she prove false, . . . One of the herdsmen resumes his rustic tune, but the other answers not. The sun sets . . . distant thunder . . . solitude . . . silence.

4. *March to the Scaffold*. He dreams that he has killed the adored one, that he is condemned to death and led to execution. The procession advances to the sound of a march, now gloomy and ferocious, now solemn and brilliant, in which unceasingly the dull thud of heavy footsteps gives place to noisy outbursts. At the end, the *idée fixe*, like a last thought of love, appears for a moment, to be broken by the fatal ax.

5. *Dream of a Witches' Sabbath*. He sees himself at a witches' sabbath, in the midst of a hideous crowd of ghouls, sorcerers, and monsters of every description, united for his burial. Unearthly sounds, groans, shrieks of laughter, distant cries, to which others respond. The melody of the loved one is heard, but it has lost its character of nobleness and timidity; it is no more than an ignoble dance tune, trivial and grotesque. It is she who comes to the sabbath! A howl of joy greets her arrival. She mingles with the diabolical orgy. The funeral knell, burlesque of the *Dies Irae*. Dance of the witches. The dance and the *Dies Irae* combined.

The first thing to be said in comment on all of this is that the work, except for its short fourth movement, is constructed like any nineteenth-century symphony, with a sonata-form first movement, a waltz taking the place of a scherzo, a sonata-form slow movement, and a finale combining the formal characteristics of variation and rondo. It is all held together by a recurrent melody, the *idée fixe*, in much the same manner as the Fifth Symphony of Beethoven. In other words, the *Fantastique* is a symphony and not a formless musico-literary rhapsody.

The second thing to be said is that the "program" is very vague at the beginning but becomes more specific as the symphony moves along. The "program" for the first movement — *Reveries; Passions* — really says very little, and could be applied to any symphonic first movement in the literature, from Beethoven to Shostakovich. The music does not become specifically descriptive until we reach the shepherds at the start and finish of the *Scene in the Country*; most of that scene, however, is as "pure" music as anything in Mozart. But the *March to the Scaffold* and the *Dream of a Witches' Sabbath* really are descriptive pieces, corresponding to their literary "programs" in great detail. In the *Witches' Sabbath* scene, the ancient plainsong melody of the *Dies Irae* is subjected to syncopation to suggest

the blasphemous ceremony; this is doubtless the first instance of the jazzing of the classics on record.

The third thing to be said is that the symphony is full of those orchestral innovations for which Berlioz is famous. The two harps of the ball scene, the English horn and oboe duet of the shepherds, the use of kettledrums in chords for the distant thunder, the employment of the shrill E-flat clarinet and the wood of the bows of the violins in the grotesque finale are outstanding among these innovations, but what counts most is the composer's uniquely colorful handling of the orchestra as a whole.

* * * *

Born, raised, and trained in Paris, Pierre Monteux won his reputation as the "creator" of music by Stravinsky, Debussy, Ravel and Prokofiev in the heady days, just before the outbreak of the First World War, when Paris was the musical capital of the world. Since that time, it has also become apparent that he is the world's foremost interpreter of the French classics and romantics.

In his years as permanent conductor of the Boston Symphony, the San Francisco Symphony, the Amsterdam Concertgebouw Orchestra, and the Symphony Orchestra of Paris (which he founded), his advocacy of the great French composers was as staunch as it was authoritative; he has, in fact, been one of the leading figures in the Berlioz revival which has been so signal a feature of the world's musical life in recent decades.

Today, at an astoundingly vigorous 84, Monteux' activities are not limited to any one city, country, or continent. He was the first French conductor to win a following in the German-speaking countries after World War II, and in recording the *Symphonie Fantastique* with the Vienna Philharmonic, he follows a trail blazed by Berlioz himself. For Berlioz repeatedly visited Vienna, Berlin, and the other German-speaking music centers as interpreter of his own works.

Notes by ALFRED FRANKENSTEIN
Music and Art Editor of the San Francisco Chronicle

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STEREO

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THE TURTLES

HAPPY TOGETHER

SHE'D RATHER BE WITH ME





SIDE I / 1. MAKIN' MY MIND UP*—Preacher Pub. (BMI)—Dalton & Montgomery—2:20 / **2. GUIDE FOR THE MARRIED MAN**—Robbins, Feist & Miller (ASCAP)—Williams & Bricusse—2:59 / **3. THINK I'LL RUN AWAY**—Ishmael (BMI)—Kaylan & Volman—2:15 / **4. THE WALKING SONG**—Ishmael Music (BMI)—Kaylan & Nichol—2:15 / **5. ME ABOUT YOU**—Chardon Music (BMI)—Bonner & Gordon—2:27 / **6. HAPPY TOGETHER**—Chardon Music (BMI)—Bonner & Gordon—2:50 ● **SIDE II / 1. SHE'D RATHER BE WITH ME**—Chardon Music (BMI)—Bonner & Gordon—2:17 / **2. TOO YOUNG TO BE ONE**—Faithful Virtue Music (BMI)—Eisner—2:05 / **3. PERSON WITHOUT A CARE**—Ishmael Music (BMI)—Nichol—2:43 / **4. LIKE THE SEASONS***—Ishmael Music (BMI)—Zevon—1:48 / **5. RUGS OF WOODS & FLOWERS**—Ishmael Music (BMI)—Kaylan & Nichol—3:00 ● **FEATURING / Howard Kaylan**—Vocal / **Al Nichol**—Lead Guitar & Vocal / **Jim Tucker**—Rhythm Guitar / **Mark Volman**—Vocal & Special Effects / **John Barbata**—Drums / **Jim Pons**—Bass Guitar & Vocal ● **TURTLE INTERNATIONAL FAN CLUB**—449 So. Beverly Drive—Beverly Hills, California ● Photography—Guy Webster / Graphics—Tom Wilkes / Recorded at: Sunset Sound, Hollywood, Calif.—Bruce Botnick, Engineer & Sound Recorders, Hollywood, Calif.—Armin Steiner, Engineer / Produced by Joe Wissert—A Product of Koppleman-Rubin Assoc. / *Produced by Bones Howe

Phyllis



A FEELING'S COMING OVER ME



PRODUCED BY ROGER BARTLETT

SIDE ONE

Phyllis:

A FEELING'S COMING OVER ME*

Horns arranged by George Small

AND WHEN WE DANCED*

Rhythm arranged by Tony Conniff

Strings and horns arranged by Martin Balk

RELAX AND LET LOVE HAPPEN**

Strings and horns arranged by Martin Balk

NEVER GONNA HAVE**

Strings, horns and flutes arranged by George Small

I BELIEVE IN HAPPY ENDINGS*

Horns arranged by Martin Balk

Drums: Richard Morales

Bass: Tony Conniff

Piano: Robbie Kondor

Guitars: Jim A. Rippetoe, Roger Bartlett

Percussion: Boris Kinberg

Tenor Sax: Crispin McCormick Cipe, John Hagen

Alto Sax and Flute: Charles "Fuzz" Lagond

Trumpets: Peter Ecklund, John Eckert, David Scott

Trombone: Art Baron

Violins: Richard Henriksson, Tony Posk,

Regis Iandiorio, Michael Comins

Cello: Eugene Moye, Richard Locker

Background Vocals: Liz Corrigan

Diana Mae Munch

Raun MacKinnon

SIDE TWO

The Other Side of Phyllis:

I'M JUST A SIMPLE OL' COUNTRY GIRL**

I WROTE A SONG ABOUT IT***

I'VE GOT A MILLION MEMORIES*

MY LOVE IS A LIGHT*

Drums: Paul Kimbarow

Bass: Tony Conniff

Piano: Billy Mernit, Robbie Kondor

Guitar: Roger Bartlett (Elmo), Larry Carola

Pedal Steel and Banjo: Larry Campbell (Booger)

Fiddle: Phyllis MacBryde

Tambourine: Butch Jones

Background Vocals: Roger Bartlett (Elmo)

Walter Geismar (Rhinstone Dicky Dool)

The Sole Sisters:

Liz Corrigan

Paula Lockheart

Pig Snorts: Walter Geismar

*Written by Phyllis MacBryde

MacHarmony Music/ASCAP

**Written by Phyllis MacBryde and Roger Bartlett

MacHarmony Music/ASCAP and Tteltrab Music/BMI

***Written by Phyllis MacBryde and Walter Geismar

MacHarmony Music/ASCAP

Recorded at: Dimensional Sound Studios, New York

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Assistant Engineers: Hugo Dwyer, Lance Krive, Fred Jacobs

Cover Design and Production: Karen Barrett

Heather Herman

Jessica Jason

Special Assistance: Nancy Bell Brass

Photos: Jack Neubeck

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a special thanks to my mother

— Phyllis



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STEREO

FOLKWAYS RECORDS FX 6196

CRYSTALS New Music for Relaxation 2 Craig Kupka



PHOTO BY DAVID HANENBERGER

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FX 6196

CRYSTALS

New Music for Relaxation

Craig Kupka 2

Originally issued in 1982 as FX 6196 by Moses Asch for Folkways Records

SIDE ONE

Trombones of Lithia (Kupka, Ose, Sawhill) 19:48

SIDE TWO

Crystals (Beede, Kupka) 21:01

Norman Beede: Fender Rhodes EK-10 electric piano, Siel synthesizer
Craig Kupka: Trombone, MXR digital delay, Arp synthesizer
Bob Ose: Trombone
Kenny Sawhill: Bass trombone

Produced by: Craig Kupka
Recorded by: Norman Beede,
Craig Kupka and Bob Ose
Location: kupkastudios,
El Sereno, CA

Cover Photography: David Hanenberger

Extensive field testing found this lovely album as popular as Mr. Kupka's first, CLOUDS. In relaxation, meditation, quiet times in elementary schools, homes or offices, yoga, dance therapy, modern dance classes, and all settings that require quiet, non-rhythmic music, CRYSTALS is an absolute must.

CRYSTALS

New Music for Relaxation

Craig Kupka 2

DESCRIPTIVE NOTES ARE INSIDE

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LC 9628



Norman Beede:

Fender Rhodes EK-10 electric piano, Siel synthesizer



Craig Kupka

Trombone, MXR digital delay, Arp synthesizer



Kenny Sawhill:

Bass trombone



Bob Ose

Trombone

Credits

Originally produced by Craig Kupka
 Reissue produced by Smithsonian Folkways Recordings, 2020
 Recorded and mixed by Norman Beede, Craig Kupka, and Bob Ose
 Original cover design and photos by David Hanenberger
 Remastered by Pete Reinger
 Executive producers: Huib Schippers and John Smith
 Production manager: Mary Monseur
 Production assistant: Kato Harrington
 Reissue art direction, design and layout by Cooley Design Lab, cooleydesignlab.com

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SIDE ONE

1. Trombones of Lithia (19:48) (Craig Kupka, Bob Ose, Kenny Sawhill)

SIDE TWO

1. Crystals (21:01) (Norman Beede, Craig Kupka)

Crystals: New Music for Relaxation #2

FOLKWAYS FX 6196

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“The Light You are seeking is inside.
The Light is Life, is Love, is You.
Find it, nurture it, share it.
To seek it is to take part in the infinite.”

People are drawn to meditation. It's like “coming home,” recovering and savoring parts of ourselves we have grown distant from. It leads to discovering more of our human potential and our “humanness.” And as we work consistently at achieving satisfying journeys to our innermost self, one thing becomes clear: there is no grand finale to the human growth potential. Meditation—as in all serious matters—is an ongoing process; we seek a goal knowing it is forever unattainable.

And it is to this end, and to those seekers on this lifelong quest, that Mr. Kupka dedicates his second album. The demand for another musical offering has been great. *Crystals: Music for Relaxation #2* reaches new realms of soothing meditative sounds. Described by one active participant in relaxation classes, *Crystals* is:

**“Warm winds carry the listener on an inner journey rich
with poems of streaming color. A counterpoint of wind
chimes, light and shadow on a lake and leaves gently
floating to a forest floor.”**

Each cut is unique and very beautiful. Side I, “Trombones of Lithia,” presents sonorous, long, sustained tones recorded in a sonically “quiet” hall. The result is a most spiritual musical environment, transporting the listener easily into a relaxed meditative state. The slowly undulating trombone chords (reminiscent of the longer “warm” red wavelengths in the color spectrum) allow the individual to freely move to deeper levels of relaxation and meditation without imposing a sense of rhythm or meter, and yet the music helps guide and lead the listener deeply into oneself. The mellow trombone sound produced has a unique overtone structure with only “soft” edges to it, nothing hard and brassy to disturb one's concentration. The middle ranges of the trombone are almost exclusively used in order to help achieve such a sound.

The second side, “Crystals,” produced entirely on electric keyboards, is a continuation of the “feel” of music on the first album, *Clouds* (Folkways FMX 6195). The Fender Rhodes EK-10 electric piano with its unique non-dissonant overtone structure, the Arp and Siel synthesizers with their gentle “rounded” colorful settings, combine to produce a music that utilizes a tension-relaxation principle to promote ever-deepening states of introspection while still allowing the individual the freedom of choice, of direction, of thought. Only intervals and chords capable of producing such a state were chosen after much search and experimentation.

Extensive field-testing found this lovely album as popular as Mr. Kupka's first, *Clouds*. In relaxation, meditation, quiet times in elementary schools, homes or offices, yoga, dance therapy, modern dance classes, and all settings that require quiet, non-rhythmic music, *Crystals* is an absolute must.

Happiness, peace, and love to all on your voyages of self-exploration.

—Nancy Kupka

NANCY KUPKA, M.A. in Dance Therapy from UCLA, has performed professionally for 15 years with ballet and modern dance companies across the USA and Europe. Currently she is choreographer/performer with the South Coast Dance Arts Alliance and Assistant Professor of Dance at California State University, Los Angeles. She is active in the field of dance therapy/relaxation and is a member of the American Dance Therapy Association teaching workshops throughout the Southern California area.

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In The Evening By The Moonlight

CAN'T YOU HEAR ME CALLIN' CAROLINE

SHINE ON HARVEST MOON

I WISH'T I WAS IN PEORIA

OH, BY JINGO

I WONDER WHAT'S BECOME OF SALLY?

LASSUS TROMBONE

WHEN THE BELL IN THE LIGHTHOUSE RINGS (Ding Dong)

GRAND FINALE

(Hello! Ma Baby, Honeymoon,
I Wonder Who's Kissing Her Now,
Goodbye, My Lady Love)



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SOMEWHERE, MY LOVE

- P. F. Webster - M. Jarre -
(Lara's Theme from "Dr. Zhivago") -
an M-G-M Picture)

Produced by Ernie Altschuler

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PIĘŚNI WALKI

a. 1. Serce w plecaku (M. Zieliński)
2. Czerwone maki na Monte Casino (A. Schütz—F. Konarski)

b. 3. Rozszumiały się wierzby płaczące (st. R. Sęszak)
4. Oka (st. L. Pasternak)

CHÓR CZEJANDA
Zespół instrumentalny
J. ABRATOWSKIEGO





STAROWARSZAWSKIE
PIOSENKI

**IGOR
SMIAŁOWSKI**

PIOSENKI

STAROWARSZAWSKIE ŚPIEWA



IGOR ŚMIAŁOWSKI



1. ZIMAJER — POLKA

(T. Wadowski — sł. ludowe)

2. WARSZAWIANKA W PIEKLE

(piosenka starowarszawska)

3. POLKA W SZAFLIKU

(muz. lud — sł. K. Laskowski)

4. ZIELONE ŚWIĄTKI NA BIELANACH

(piosenka starowarszawska)

Zespół „Szczęśliwa Trzynastka“

pod kier: S. Rososińskiego (1, 2)

Zespół instr. pod kier: M. Krzyńskiego (3, 4)



foto: Z. Myszkowska
oprac. graf.: K. Meckier

Made in Poland

Cena zł 25.-

ŁDA

ARISTATM

ATV MUSIC CORP./
MANN AND WEIL
SONGS, INC./
BRAINTREE MUSIC/
SNOW MUSIC
BMI
AS 0662-SA

AS 0662

STEREO

Time: 3:22

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Records, Inc.

UNAUTHORIZED
DUPLICATION IS
A VIOLATION
OF APPLICABLE
LAWS

HOLDIN' OUT FOR LOVE
(Cynthia Weil/Tom Snow)
(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.
EXECUTIVE PRODUCER: CLIVE DAVIS

ARISTA RECORDS, INC., ARISTA BUILDING, 6 WEST 57 STREET, NEW YORK, N.Y. 10019

ATLANTIC RECORDS



A-14591-PL

WHAT THE WORLD NEEDS NOW IS LOVE

(Burt Bacharach & Hal David)

THE SWEET INSPIRATIONS

Arranged by Arif Mardin

Produced by Tom Dowd

From Atlantic LP 8201

ATLANTIC RECORDS

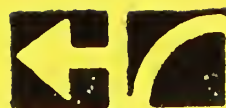


MFG. BY ATLANTIC RECORDING CORP., 1841 B'WAY NEW YORK, N.Y.

Collectables



Collector Series 45's



kalinda

HOME FOR CARNIVAL

KDS-2006

Kitch Music

© 1976

SIDE 1
STEREO

1. HOME FOR CARNIVAL 3:19
2. PAN IN HARMONY 4:34
3. FLAG WOMAN 5:30
4. WEEKES THE ROAD MARCH CHAMP 3:30
5. IN THE BAMBOO 3:44

All Selections composed by Aldwyn Roberts

LORD KITCHENER

Chorus by: **EARTHWORMS**

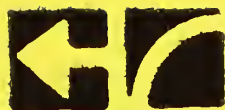
Music: Arr. and Acc. by **CLIVE BRADLEY**

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kalinda

HOME FOR CARNIVAL

KDS-2006

Kitch Music

© 1976

SIDE 2
STEREO

1. O'HALLORAN COCK 3:34
2. ME P.P. RUN OUT OF GAS 5:17
3. WATER LILLEE 3:34
4. SOUL LOVE 4:12
5. GE ME 3:49

All Selections composed by Aldwyn Roberts

LORD KITCHENER

Chorus by: **EARTHWORMS**

Music: Arr. and Acc. by CLIVE BRADLEY

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THE NEW SOUND! Volume II

**LES PAUL
with
MARY FORD**

**Album CCN-286
15748**

**PART I
7615-Y**

IN THE GOOD OLD SUMMERTIME

(George Evans-Ren Shields)

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U. S. A.



THE NEW SOUND! Volume II

**LES PAUL
with
MARY FORD**

**Album CCN-286
15748**

**PART 6
7619-Z**

LA ROSITA
(Paul Dupont-Allan Stuart)

MANUFACTURED BY CAPITOL RECORDS, INC. - HOLLYWOOD, CALIFORNIA - U.S.A.



REG. U. S. PAT. OFF.
THE NEW SOUND! Volume II
LES PAUL
with
MARY FORD

Album CCN-286
15749

PART 2
7618-Y

THREE LITTLE WORDS
(Harry Ruby-Bert Kalmar)

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.



THE NEW SOUND! Volume II
LES PAUL
with
MARY FORD

Album CCN-286
15749

PART 5
7617-Z

MOON OF MANAKOORA
(Alfred Newman-Frank Loesser)

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.



THE NEW SOUND! Volume II

**LES PAUL
with
MARY FORD**

**Album CCN-286
15750**

**PART 3
7620-Y**

THE LONESOME ROAD
(Nat Shilkret-Gene Austin)

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.



REG. U. S. PAT. OFF.

THE NEW SOUND! Volume II

LES PAUL
with
MARY FORD

Album CCN-286
15750

PART 4
7616-Z

I'M FOREVER BLOWING BUBBLES

(Jaan Kenbrovin-John William Kellette)

MANUFACTURED BY CAPITOL RECORDS, INC., HOLLYWOOD, CALIFORNIA, U.S.A.

SPOKEN ARTS



SA 717

Made in U.S.A.

SIDE ONE

PR-4M-6130

Time: 25:44

MARC BLITZSTEIN

Discussing THE CRADLE WILL ROCK

**SONGS SUNG BY RODDY McDOWALL, EVELYN LEAR,
JANE CONNELL, ALVIN EPSTEIN**

Directed by Arthur Luce Klein

33 $\frac{1}{3}$ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

SPOKEN ARTS



SA 717

Made in U.S.A.

SIDE TWO

PR-4M-6131

Time: 25:48

MARC BLITZSTEIN

Discussing NO FOR AN ANSWER and REGINA

**SONGS SUNG BY BRENDA LEWIS, EVELYN LEAR,
JOSHUA SHELLEY, GEORGE GAYNES**

Directed by Arthur Luce Klein

33 $\frac{1}{3}$ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



M-G-M

TRIO IN A MINOR (Ravel)

M-G-M E3455

Side 1

THE BEAUX-ARTS TRIO
Daniel Guilet, violin
Bernard Greenhouse 'cello
Menahem Pressler, piano

MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.



M-G-M

TRIO IN D MINOR, Op. 120 (Faure)

M-G-M E3455

Side 2

THE BEAUX-ARTS TRIO
Daniel Guilet, violin
Bernard Greenhouse 'cello
Menahem Pressler, piano

MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

SONGS AND GAMES FOR TODDLERS
BOB McGRATH AND KATHARINE SMITHRIM
WITH THE PERCUSSION OF BILL USHER

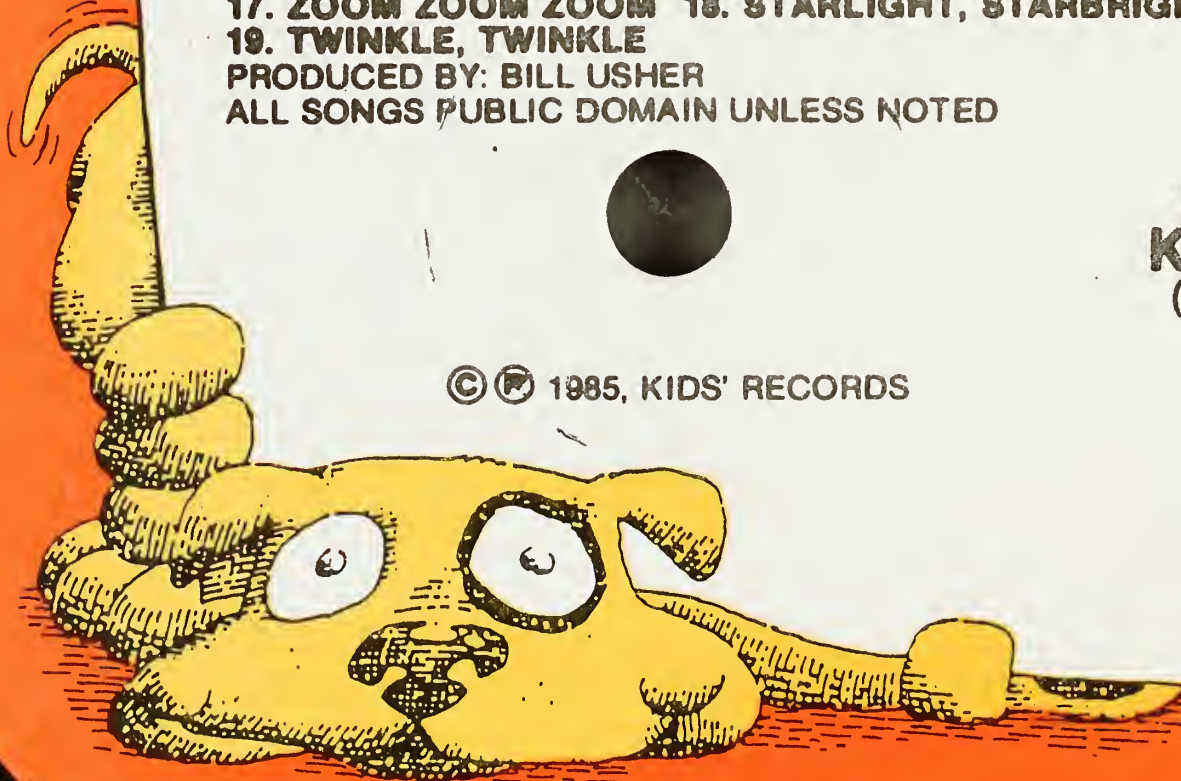
1. YOUR NAME IS... (Lonnice Romney/Knapsack Music CAPAC)
2. RIG A JIG JIG 3. JACK BE NIMBLE
4. SLITHERY SNAKE (KATHARINE SMITHRIM)
5. ENGINE, ENGINE 6. BUBBLE GUM (LINDA LALLOUZ)
7. SOMETHING IN MY POCKET 8. I WANT TO DO IT MYSELF
9. A RAM SAM SAM 10. HERE IS THE BEEHIVE 11. WHAT DO YOU SUPPOSE?
12. WHEN YOU ARE ONE 13. MY GRANDFATHER CLOCK
14. WE'RE GOING TO KENTUCKY
15. SHAKE YOUR SHAKER SLOWLY 16. TOMMY THUMBS UP
17. ZOOM ZOOM ZOOM 18. STARLIGHT, STARBRIGHT
19. TWINKLE, TWINKLE

PRODUCED BY: BILL USHER

ALL SONGS PUBLIC DOMAIN UNLESS NOTED

SIDE ONE
KRL 1016
(KRL 1016A)

© 1985, KIDS' RECORDS



TRADEMARK OF KIDS' RECORDS MADE IN CANADA BY/FABRIQUE AU CANADA PAR

KIDS' RECORDS

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SONGS AND GAMES FOR TODDLERS

**BOB McGRATH AND KATHARINE SMITHRIM
WITH THE PERCUSSION OF BILL USHER**

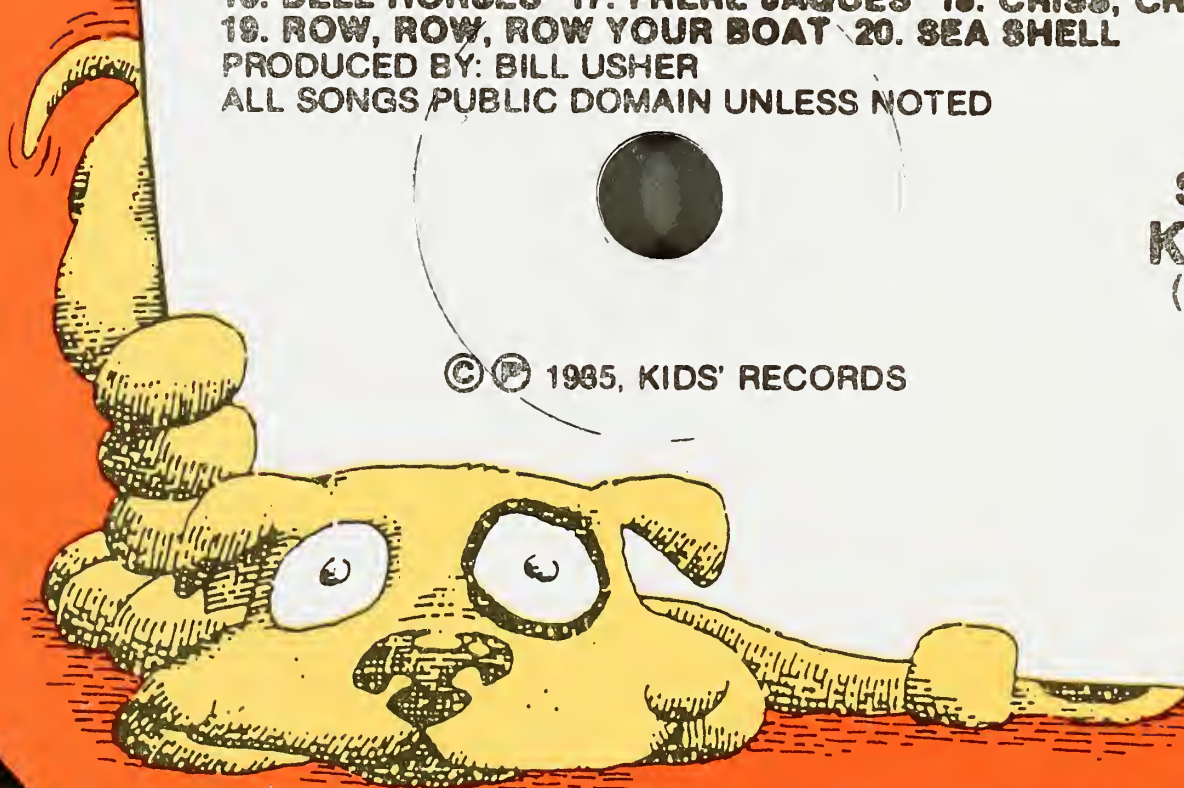
1. BUMPIN' UP AND DOWN 2. JOHN THE RABBIT
3. HOP SCOTCH POLKA 4. JELLY IN THE BOWL
5. WALK WHEN THE DRUM SAYS WALK 6. FIVE LITTLE DUCKS
7. TEDDY BEAR, TEDDY BEAR 8. LISTEN TO THE WATER (BOB SCHNEIDER/SCHORN PUBLISHING)
9. IT'S RAINING, IT'S POURING 10. RAIN, RAIN, GO AWAY 11. HOLD ON TIGHT (Lonnice Romney/Knapsack Music CAPAC)
12. SEAT BELT ON (Lonnice Romney/Knapsack Music CAPAC)
13. I WENT TO SEE MY DOCTOR 14. THIS OLD MAN 15. HI YAH
16. BELL HORSES 17. FRERE JAQUES 18. CRISS, CROSS
19. ROW, ROW, ROW YOUR BOAT 20. SEA SHELL

PRODUCED BY: BILL USHER

ALL SONGS PUBLIC DOMAIN UNLESS NOTED

SIDE TWO
KRL 1016
(KRL 1016B)

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TRADEMARK OF KIDS' RECORDS MADE IN CANADA BY/FABRIQUE AU CANADA PAR

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STEREO

FIDELITY

B A C H

GLENN GOULD, Piano

CONCERTO IN F MAJOR ("Italian")

1. I - Allegro
2. II - Adagio
3. III - Presto

MS 6141
NONBREAKABLE

Side 1
XSM 49350

PARTITA NO. 1 IN B-FLAT MAJOR

4. I - Praeludium
5. II - Allemande
6. III - Corrente
7. IV - Sarabande
8. V - Menuet I; Menuet II
9. VI - Giga

COLUMBIA
MASTERWORKS

® "COLUMBIA," "MASTERWORKS," ® MARCAS REG. MADE IN U.S.A.

STEREO

FIDELITY

B A C H

GLENN GOULD, Piano

PARTITA NO. 2 IN C MINOR

MS 6141
NONBREAKABLE

Side 2
XSM 49351

1. I - Sinfonia (Grave Adagio;
Andante)
2. II - Allemande
3. III - Courante
4. IV - Sarabande
5. V - Rondeaux
6. VI - Capriccio

COLUMBIA
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"COLUMBIA,"

"MASTERWORKS,"



MARCAS REG. MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM

2362

K2RP-4237

SIDE 1

RED SEAL

Berlioz

SYMPHONIE FANTASTIQUE, Op. 14

First Movement: Reveries; Passions

Second Movement: A Ball

Third Movement: Scenes in the Country (Part 1)

Pierre Monteux

conducting the Vienna Philharmonic
Orchestra

(Recorded in Vienna)

1. 13:55 2. 6:01 3. 4:50

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LONG

33 $\frac{1}{3}$

PLAY

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2362

K2RP-4238

SIDE 2
RED SEAL

Berlioz

SYMPHONIE FANTASTIQUE, Op. 14

Third Movement: Scenes in the Country (concl.)

Fourth Movement: March to the Scaffold

Fifth Movement: Dream of a Witches' Sabbath

Pierre Monteux

conducting the Vienna Philharmonic
Orchestra

(Recorded in Vienna)

1. 11:37 2. 4:50 3. 9:50

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LONG

33 $\frac{1}{3}$

PLAY

RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-1
(L2PY-3822)

1
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—JUMP DOWN SPIN AROUND (Harry Belafonte-Attaway)
 - 2—SUZANNE (Every Night When the Sun Goes Down)
(Belafonte-Thomas)
 - 3—A LITTLE LYRIC OF GREAT IMPORTANCE
(Hughes-Belafonte-Corman)
 - 4—CHICKENS (Hellerman-Corman-Carter)
 - 5—VAICHAZKEM (Vayiven Uziaho)
(Music: Y. Zarai-Words: Chronicles)
 - 6—I DO ADORE HER (Irving Burgie)
- 1, 3, 4. Harry Belafonte and The Belafonte
Folk Singers conducted by
Robert DeCormier
2. Harry Belafonte
5 6. The Chad Mitchell Trio

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-1
(L2PY-3825)

4
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—HENÈ MA TOV (Harry Belafonte-Bob Corman)
- 2—I KNOW WHERE I'M GOING (F. Hellerman)
- 3—OLD KING COLE (Brand-Primont-Corman)
- 4—LA BAMBA (Harry Belafonte-Hector Acosta)

Harry Belafonte
and The Belafonte Folk Singers
conducted by Robert DeCormier

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-2
(L2PY-3823)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—THE BALLAD OF SIGMUND FREUD
(March-Glasser-Lazar)
- 2—I'VE BEEN DRIVING ON BALD MOUNTAIN-WATER BOY
(Odetta-Robinson) (Arr. and adapt.: Odetta)
- 3—A HOLE IN THE BUCKET
(Belafonte-Odetta)
1. The Chad Mitchell Trio
2. Odetta
3. Harry Belafonte and Odetta

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-2
(L2PY-3824)

3
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—THE CLICK SONG (M. Makeba)
- 2—ONE MORE DANCE (C. C. Carter)
- 3—THE OX DRIVERS (Bob Corman—Harry Belafonte)
- 4—THE RED ROSY BUSH (C. C. Carter—Bob Corman)
- 5—DIDN'T IT RAIN (Wright—DeCormier)

1. Miriam Makeba and The Belafonte Folk Singers conducted by Milton Okun
2. Harry Belafonte and Miriam Makeba
- 3, 5. Ned Wright and The Belafonte Folk Singers conducted by Robert DeCormier
4. Arthur Williams and The Belafonte Folk Singers conducted by Robert DeCormier

LIVING STEREO

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HAPPY TOGETHER
THE TURTLES

WWS 7114
(W 8894 ST)

SIDE 1
STEREO

- *1. MAKIN' MY MIND UP 2:20**
(Dalton & Montgomery) Preacher Publishing (BMI)
2. GUIDE FOR THE MARRIED MAN 2:59
(Williams & Bricusse) Robbins Feist & Miller (ASCAP)
3. THINK I'LL RUN AWAY 2:15
(Kaylan & Volman) Ishmael Music (BMI)
4. THE WALKING SONG 2:15
(Kaylan & Nichol) Ishmael Music (BMI)
5. ME ABOUT YOU 2:27
(Bonner & Gordon) Chardon Music (BMI)
6. HAPPY TOGETHER 2:50
(Bonner & Gordon) Chardon Music (BMI)

Production: Joe Wissert
Koppelman & Rubin Associates
* Production: "Bones" Howe



**HAPPY TOGETHER
THE TURTLES**

WWS 7114
(W 8895 ST)

**SIDE 2
STEREO**

- 1. SHE'D RATHER BE WITH ME 2:17**
(Bonner & Gordon) Chardon Music (BMI)
- 2. TOO YOUNG TO BE ONE 2:05**
(E. Eisner) Faithful Virtue Music (BMI)
- 3. PERSON WITHOUT A CARE 2:43**
(A. Nichol) Ishmael Music (BMI)
- *4. LIKE THE SEASONS 1:48**
(Zevon) Ishmael Music (BMI)
- 5. RUGS OF WOODS & FLOWERS 3:00**
(Kaylan & Nichol) Ishmael Music (BMI)

Production: Joe Wissert
Koppelman & Rubin Associates
*Production: "Bones" Howe



REPRISE RECORDS

FLEETWOOD MAC

PRODUCED BY FLEETWOOD MAC AND KEITH OLSEN

MS 2225
(31,892)

SIDE I

1. MONDAY MORNING (Buckingham) 2:48
2. WARM WAYS (McVie) 3:50
3. BLUE LETTER (Curtis) 2:31
Catpatch Music, Inc. - ASCAP
4. RHIANNON (Nicks) 4:12
5. OVER MY HEAD (McVie) 3:34
6. CRYSTAL (Nicks) 5:12
Buckingham/Nicks Music/Dona Marta - ASCAP

All selections published by Rockhopper
Music, Inc. - ASCAP except as indicated.

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®

REPRISE RECORDS

FLEETWOOD MAC

PRODUCED BY FLEETWOOD MAC AND KEITH OLSEN

MS 2225

(31,893)

SIDE II

1. SAY YOU LOVE ME (McVie) 4:11
2. LANDSLIDE (Nicks) 3:05
3. WORLD TURNING (McVie/Buckingham) 4:25
4. SUGAR DADDY (McVie) 4:09
5. I'M SO AFRAID (Buckingham) 4:15

All selections published by
Rockhopper Music, Inc. - ASCAP

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PHYLLIS MACBRYDE

side one

DLI-612



1. A Feeling's Coming Over Me

(P. MacBryde)

3:31

ASCAP

produced by
Roger Bartlett

2. And When We Danced

(P. MacBryde)

3:10

ASCAP

3. Relax and Let Love Happen

(P. MacBryde-R. Bartlett) 3:00

ASCAP, BMI

4. Never Gonna Have

(P. MacBryde-R. Bartlett) 2:39

ASCAP, BMI

5. I Believe in Happy Endings

(P. MacBryde)

2:16

ASCAP

PHYLLIS MACBRYDE

side two

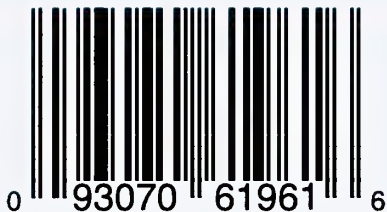
"The Other Side of Phyllis"
(15:45)



produced by
Roger Bartlett

1. **Simple Ol' Country Girl**
(P. MacBryde-R. Bartlett) 2:20
ASCAP, BMI
2. **I Wrote a Song About It**
(P. MacBryde-W. Geismar) 2:46
ASCAP
3. **I've Got a Million Memories**
(P. MacBryde) 3:30
ASCAP
4. **My Love Is a Light**
(P. MacBryde) 2:47
ASCAP

A remarkable fusion of new age, drone, and minimalist composition for fans of La Monte Young, Pauline Oliveros, Jon Gibson, and Éliane Radigue.



FOLKWAYS Records

AND SERVICE CORP.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

CRYSTALS: NEW MUSIC FOR RELAXATION #2

by CRAIG KUPKA

SIDE ONE

FX 6196 A

TROMBONES OF LITHIA (19:48)

With Norman Beede: Fender Rhodes EK-10
electric piano, Siel synthesizer

Craig Kupka: trombone, MXR digital delay,
Arp synthesizer

Bob Ose: trombone

Kenny Sawhill: bass trombone

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FOLKWAYS Records

AND SERVICE CORP.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

CRYSTALS: NEW MUSIC FOR RELAXATION #2

by CRAIG KUPKA

SIDE TWO

FX 6196 B

CRYSTALS (21:01)

With Norman Beede: Fender Phodes EK-10
electric piano, Siel synthesizer

Craig Kupka: trombone, MXR digital delay,
Arp synthesizer

Bob Ose: trombone

Kenny Sawhill: bass trombone

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BIG TREE
RECORDS

VOCAL
ST-BT-28791 SP
Produced by
Morris-
Stevens
Productions
STEREO

BT-15005
Pub., Duchess,
BMI
Time: 3:09
From Big Tree
LP BT-89500

I'M THE LEADER OF THE GANG

(Glitter & Leander)

BROWNSVILLE STATION

© 1974 Atlantic

DIST. BY

ATLANTIC RECORDING CORP.,

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BIG TREE
RECORDS

VOCAL
ST-BT-28559
Produced by
Morris-
Stevens
Productions
STEREO

BT-15005
Pub., Big
Leaf, Sherwin,
ASCAP
Time: 2:35
From Big Tree
LP BT-89500

FAST PHYLLIS
(Lutz, Morris & Koda)
BROWNSVILLE STATION

© 1974 Atlantic

DIST. BY

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75 ROCKEFELLER PLAZA, N.Y., N.Y.

EPIC

A PRODUCT OF CBS

"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.

PG-9011-1
45 RPM

EG 7175
(ZEP 38443)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. MARCH - There'll Be A Hot Time In The Old Town
Tonight - Hayden-Metz- Waitin' For The Robert E. Lee**

-Gilbert-Muir- 2. MEDLEY (Beg.) Ole Dan

Tucker; Mandy Lee -Chattaway- Old Folks

At Home -Foster- CHOR.,

OR. cond. by A.

Roth

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Made in U. S. A.

PG-9011-6
45 RPM

EG 7175
(ZEP 38448)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)
GRAND FINALE - Hello! Ma Baby - Howard-Emerson-
Honeymoon - Hough-Adams-Howard- I Wonder
Who's Kissing Her Now - Hough-Adams-
-Orlob-Howard- Goodbye, My Lady
Love -Howard- ENTIRE
ENSEMBLE

EPIC

A PRODUCT OF CBS

"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.

PG-9011-2
45 RPM

EG 7176
(ZEP 38444)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. MEDLEY (Concl.) Camptown Races -Foster- In
The Evening By The Moonlight -Bland- CHO.,**

OR., A. Roth 2. CAN'T YOU HEAR ME

CALLIN' CAROLINE -Gardner-Roma-

GORDON GOODMAN,

Tenor

EPIC

A PRODUCT OF CBS

"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.

PG-9011-5
45 RPM

EG 7176
(ZEP 38447)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

- 1. I WONDER WHAT'S BECOME OF SALLY? -Yellen-
-Ager- STANLEY KIMES, Bari.; THE QUARTONES**
- 2. LASSUS TROMBONE -Fillmore-
ORCH. cond. by Allen
Roth**

EPIC

A PRODUCT OF CBS

"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.

PG-9011-3
45 RPM

EG 7177
(ZEP 38445)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. SHINE ON, HARVEST MOON - Bayes-Norworth-
THE QUARTONES 2. WHEN THE BELL IN
THE LIGHTHOUSE RINGS (Ding Dong)**

**-Lamb-Solman- JOHN
NEHER, Basso**

EPIC

A PRODUCT OF CBS

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Made in U. S. A.

PG-9011-4
45 RPM

EG 7177
(ZEP 38446)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. I WISH'T I WAS IN PEORIA -Rose-Dixon-Woods-
OSIE JOHNSON, Song Stylist 2. OH BY JINGO,
OH BY GEE, YOU'RE THE ONLY GIRL FOR
ME -Brown-Von Tilzer- UNCLE JOHN
COLE, Banjo
Soloist**

COLUMBIA



HALL OF FAME

**RAY CONNIFF
And The Singers**

4-33104
ZSP 113993
2:30

SOMEWHERE, MY LOVE

- P. F. Webster - M. Jarre -
(Lara's Theme from "Dr. Zhivago" -
an M-G-M Picture)

Produced by Ernie Altschuler



"COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.

COLUMBIA



HALL OF FAME

**RAY CONNIFF
And The Singers**

4-33104
ZSP 115489
1:50

LOOKIN' FOR LOVE

-J. Rotella-
Produced by Ernie Altschuler

® "COLUMBIA"  MARCAS REG. PRINTED IN U.S.A.

POLSKIE NAGRAMA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N0100 a

M-4 A-199

**Czejand's
Choir**

**Abratowski
Instrumental
Ensemble**

PIEŚNI WALKI - SONGS OF THE WAR 1939 - 1945

SERCE W PLECAKU *A heart in the knapsack*
(M. Zieliński)

CZERWONE MAKI NA MONTE-CASSINO

The red poppies on Monte-Cassino
(A. Schütz - F. Konarski)

ODTWARZANIE

PUBLICZNE I

RADIOWE

BEZ UPRAWNIENIA WZBROJENIA

Wszystkie
Prawa Zastrzeżone

KOPIOWANIE

POLSKIE NAGRAANIA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N 0100b

M-4 A-200

**Gzejand's
Choir**

**Abratowski
Instrumental
Ensemble**

**PIEŚNI WALKI - SONGS OF THE WAR 1939 - 1945
ROZSZUMIAŁY SIĘ WIERZBY PŁACZĄCE**

The sighing willows
(folk music, words by R. Ślęzak)
OKA The Oka River
(folk music, words by
L. Pasternak)

WSZYSTKIE
PRAWA
ZASTRZEŻONE

KOPIOWANIE

ODTWARZANIE

PUBLICZNE I

RADIOWE

BEZ UPWAŻNIENIA WZBROJONE

POLSKIE NAGRANIA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N 0724 a

M-4
A-1437

IGOR
ŚMIAŁOWSKI

„Szczęśliwa
Trzynastka”
p/k S. Rososińskiego

ZIMAJER - POLKA
(T. Wadowski - sł. ludowe)
WARSZAWIANKA W PIEKLE
(piosenka starowarszawska)

ODTWARZANIE PUBLICZNE I RADIOWE

KOPIOWANIE

PRAWA ZASTRZEŻONE

WSZYSTKIE

WZBROJENIE

WALKIN' IN THE RAIN

(P. Spector-B. Mann-C. Weil)

Screen Gems-
Columbia Music Inc. BMI

2:49

50605

UA 5013

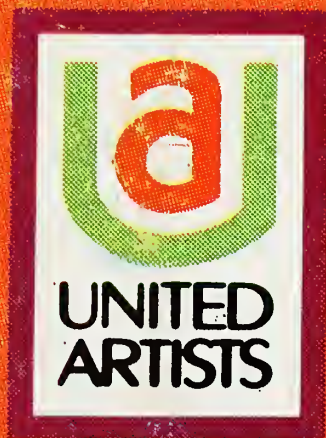
Produced by
Sandy Yaguda
& Thomas Kaye
for Jata
Enterprises, Inc.



JAY
& THE AMERICANS

Arranged by Thomas Kaye

LIBERTY UA INC. LOS ANGELES, CALIFORNIA



**ATV MUSIC CORP./
MANN AND WEIL
SONGS, INC./
BRAINTREE MUSIC/
SNOW MUSIC
BMI
AS 0662-SA**

**AS 0662
STEREO
Time: 3:22**

© 1981 Arista
Records, Inc.

**UNAUTHORIZED
DUPLICATION IS
A VIOLATION
OF APPLICABLE
LAWS**

HOLDIN' OUT FOR LOVE

(Cynthia Weil/Tom Snow)

(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

**PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.**

EXECUTIVE PRODUCER: CLIVE DAVIS

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019



AS 0662
STEREO

Time: 4:27

© 1981 Arista
Records, Inc.

**UNAUTHORIZED
DUPLICATION IS
A VIOLATION
OF APPLICABLE
LAWS**

**PURPLE BULL
MUSIC BMI
AS 0662-SB**

ONLY LOVE

(Angela Bofill)

(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

**PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.**

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019

ATLANTIC



A-14591-PL

45 R.P.M.

45-2571

VOCAL
Pub., Blue
Seas-Jac,
ASCAP
Time: 2:57

WHAT THE WORLD NEEDS NOW IS LOVE

(Burt Bacharach & Hal David)

THE SWEET INSPIRATIONS

Arranged by Arif Mardin
Produced by Tom Dowd
From Atlantic LP 8201

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



A-14360-PL

ATLANTIC

45 R.P.M.

45-2571

VOCAL

Pub.,

Cotillion,

B M I

Time: 2:58

YOU REALLY DIDN'T MEAN IT

(Cissy Drinkard Houston)

THE SWEET INSPIRATIONS

Arranged by Arif Mardin

Produced by Tom Dowd

From Atlantic LP 8201

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC



A-12945 SP

45 R.P.M.

45-2449

VOCAL

**Pub., Cotillion-
East, BMI
Time: 2:25**

DON'T FIGHT IT

(Wilson Pickett-Steve Cropper)

THE SWEET INSPIRATIONS

**Arr. by Arif Mardin
Produced by Tom Dowd
& Tommy Cogbill**

Atlantic Record Sales, 1841 Broadway, New York, N. Y.



"BACK TO BACK HIT SERIES"

COL 4733-A

SEND FOR
FREE
CATALOG

BMG
SPECIAL PRODUCTS
DRE1-1406-A

Til A Tear Becomes A Rose
KEITH WHITLEY & LORRIE MORGAN

COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA. 19072

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COL 4733-B

SEND FOR
FREE
CATALOG

BMG
SPECIAL PRODUCTS
DRE1-1406-B

Ten Feet Away
KEITH WHITLEY

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COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA. 19072

COLUMBIA

**KENNY LOGGINS
AND JIM MESSINA**

Natale

STEREO

4-45719

ZSS 157297

2:46

© 1972 CBS, Inc.
45 RPM

YOUR MAMA DON'T DANCE

-K. Loggins - J. Messina-
Produced by Jim Messina

®

"COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

**KENNY LOGGINS
AND JIM MESSINA**

Nat'ale

STEREO

4-45719

ZSS 157298

6:14

© 1972 CBS, Inc.
45 RPM

GOLDEN RIBBONS

-J. Messina
Produced by Jim Messina

© "COLUMBIA"  MARCAS REG. PRINTED IN U.S.A.



REPRISE RECORDS

**BACK TO
BACK
HITS**

**FRANK
SINATRA**

Arranged &
Produced by
Don Costa
for
Don Costa
Prod., Inc.

**BACK TO
BACK
HITS**

0734
(L7053-RE2)

Released
February '69

MY WAY

(Anka-Francoise-Revaux-Thibault)

Spanka Music Corp./Don C. Publications, Inc.

BMI - 4:35

Manufactured for Bristol
Productions

MADE IN U.S.A. • REPRISE RECORDS, A DIVISION OF WARNER BROS.-SEVEN ARTS RECORDS, INC.



REPRISE RECORDS

**BACK TO
BACK
HITS**

**FRANK
SINATRA**

Arranged &
Produced by
Don Costa

**BACK TO
BACK
HITS**

0734
(L 5402)

Released
Summer '68

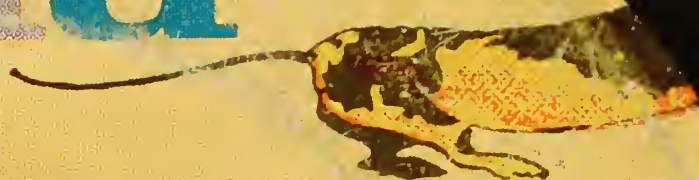
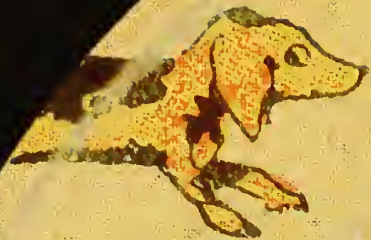
CYCLES

(Gayle Caldwell)
Irving Music, Inc.
BMI - 3:00

Manufactured for Bristol
Productions

MADE IN U.S.A. • REPRISE RECORDS, A DIVISION OF WARNER BROS.-SEVEN ARTS RECORDS, INC.

KAR
end



45 RPM

E-1001

Very End Music Co.
(BMI)

45 RPM

Vocal

HE'S GONE

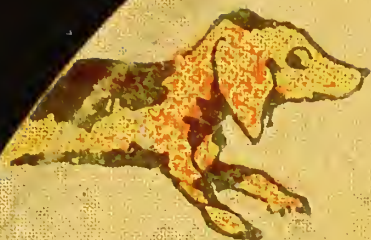
(Arlene Smith-George Goldner)

THE CHANTELS

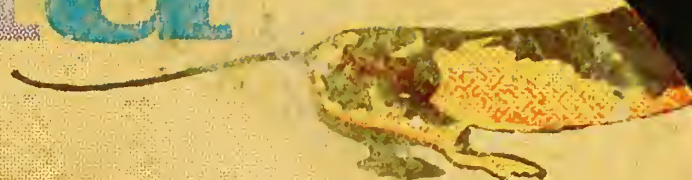
(E-3)

A Product of
End Music, Inc.
New York, N. Y.





end



45 RPM

E-1001

Very End Music Co.
(BMI)

45 RPM

Vocal

THE PLEA

(Arlenz Smith-George Goldner)

THE CHANTELS

(E-4)

A Product of
End Music, Inc.
New York, N. Y.



SIRE®

LAI D BACK

PRODUCED BY
LAID BACK/THE
SEVEN DWARFS
Edited by Bobby
Shaw and J.C.

7-29346
BAA 2248V1S

3:49

From the
Sire 12"
Maxi Single
(0-20178)

Sing A Song
Publishing

WHITE HORSE

(Tim Stahl/John Guldberg)

© 1983 ncb

Sire Records Company • Marketed by Warner Bros. Records Inc. • 3300 Warner Blvd. Burbank, Calif. 91510 • Made in U.S.A.



SIRE®

LAID BACK

PRODUCED BY
LAID BACK/THE
SEVEN DWARFS

7-29346
BAA 2271S

4:35

Sing A Song
Publishing

SO WIE SO

(Tim Stahl/John Guldberg)

© 1983 ncb

Sire Records Company • Marketed by Warner Bros. Records Inc. • 3300 Warner Blvd. • Burbank, Calif. 91510 • Made in U.S.A.

MIDNIGHT

(J.R. Cobb-Buddy Buie)
Low-Sal Music Inc. BMI

2:52



66424

IM-6720

Produced by:
Buddy Buie
A Bill Lowery
Production

DENNIS YOST
and THE CLASSICS IV

Arranged by Buddy Buie-J.R. Cobb
& Emory Gordy

LIBERTY/UA, INC., LOS ANGELES, CALIFORNIA

THE COMIC

(Jack Z. Elliott-Larry Kusik-
Eddie Snyder)

From the Motion Picture 'The Comic'

Valencia Music Inc. ASCAP

2:22

66424

IM-6721

Produced by:

Buddy Buie

A Bill Lowery
Production

DENNIS YOST
and THE CLASSICS IV

Arranged by Buddy Buie-J.R. Cobb
& Emory Gordy

LIBERTY/UA, INC., LOS ANGELES, CALIFORNIA

IR[®]
IMPERIAL

A LIFETIME OF LONELINESS

(Bacharach-David)

Blue Seas Mus., Inc.-Jac Mus.
Co., Inc. - ASCAP

IR
IMPERIAL

2:33

66132

IM-6125

Produced by:
Burt Bacharach
& Hal David

JACKIE DE SHANNON

Arranged & Conducted by
Burt Bacharach

A SUBSIDIARY OF LIBERTY RECORDS, INC. • LOS ANGELES, CALIFORNIA

DON'T TURN YOUR BACK ON ME

(De Shannon)

Metric Music Co. - BMI

IR
IMPERIAL

2:10

66132

IM-6126

JACKIE DE SHANNON

A SUBSIDIARY OF LIBERTY RECORDS, INC. • LOS ANGELES, CALIFORNIA

LOVIN' STEW

(Jeff Comanor-Jules Alexander)
(From the Soul City Album 'Stoned Soul
Picnic' SCS-92002)

Mr. Bones Music Publishing
Inc. / Beechwood Music Corp. BMI

2:49

779

SCR 779-B

Production &
Sound by
Bones Howe

THE 5TH DIMENSION

Arranged by R. Pohlman, Bob Alcivar,
Bill Holman & Bones Howe

LIBERTY / UA, INC. . LCS ANGELES, CALIFORNIA



starline
★[®]

BOB SEGER

© 1980 Capitol
Records, Inc.

STEREO

Gear Publishing
Co.-ASCAP 3:45

X-6317
S96569A

Produced by
Bill Szymczyk

AGAINST THE WIND

(Bob Seger)

Capitol
RECORDS

Capitol

MARCA REG.

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M.F.D. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

starline
★[®]

BOB SEGER

©1980 Capitol
Records, Inc.

STEREO



Gear Publishing
Co.-ASCAP 3:36

X-6317
S96034A

Produced by
Bob Seger
& Punch

YOU'LL ACCOMP'NY ME
(Bob Seger)



MARCA REG.

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P-R-O-M-E-N-A-D-E

45

EXTENDED PLAY

NON-BREAKABLE
(with normal use)

WORLD'S FAVORITE WALTZES

BLUE DANUBE

MORNING JOURNALS

THE PROMENADE ORCHESTRA

Conductor: H. A. HULER

Waltz 1-A

P-R-O-M-E-N-A-D-E

45

NON-BREAKABLE
(with normal use)

EXTENDED PLAY

WORLD'S FAVORITE WALTZES

ENJOY YOUR LIFE

EMPEROR WALTZ

THE PROMENADE ORCHESTRA

Conductor: H. A. HULER

Waltz 1-B

RAINY WEDNESDAY RECORDS

Produced by
Dickie Goodman
& Sal Passantino

RW-201
(RW-201 A-M)
Time: 2:25
Rainy Wednesday Pub.

Both
Ric

SUPER FLY MEETS SHAFT

(D. Goodman-S. Passantino)

JOHN & ERNEST

RAINY WEDNESDAY

RECORDS

**Produced by
Dickie Goodman
& Sal Passantino**

RW-201
(RW-201 B-M)
Time: 1:50
Rainy Wednesday Pub.

PART TWO
(D. Goodman-S. Passantino)
JOHN & ERNEST



BMI

Screen Gems-
Columbia
Music
Time 2:46

EKM-45701-A

bread

IT DON'T MATTER TO ME
(David Gates)

Produced by David Gates together
with Griffin/Royer
Arranged by David Gates

ELEKTRA RECORDS 15 COLUMBUS CIRCLE N.Y.C.



BMI
Olde Grog
Music
Time 3:55

EKM-45701-B

bread

CALL ON ME

(James Griffin, Robb Royer)

Produced by Gates/Griffin/Royer

ELEKTRA RECORDS 15 COLUMBUS CIRCLE N.Y.C.

"TIME WILL REVEAL"

(B. DeBarge, E. DeBarge)

© 1983 Motown
Record Corporation

String
Arrangement by:
Benjamin F.
Wright, Jr.

1705 GF
(66914)

Time: 4:01
Jobete Music
Company, Inc.
(ASCAP)

Associate Producer:
Bobby DeBarge



In Album:
"IN A SPECIAL
WAY" 6061 GL



Rhythm Arr. by:
Eldra DeBarge
String Arrangement
by: Clare Fisher
Distributed in the
United States by
MCA Distributing,
Inc.

DeBarge
Produced by: Eldra DeBarge

A PRODUCT OF MOTOWN RECORD CORP.

"I'LL NEVER FALL IN LOVE AGAIN"

Rhythm Arr. by:
James DeBarge,
Eldra DeBarge &
Benjamin F.
Wright, Jr.

(J. DeBarge)

©1982 Motown
Record Corporation

1705 GF

(66627)

Time: 4:38
Jobete Music
Company, Inc.
(ASCAP)



In Album:
"ALL THIS LOVE"
6012GL

Horn Arr. by: Daniel
LeMelle, Background
Distributed in
the United
States by
MCA
Distributing
Inc.

DeBarge

Produced by: Iris Gordy & Eldra DeBarge

Vocal Arr. by: Barbara
Mitchell & Linda Howard

A PRODUCT OF MOTOWN RECORD CORP.



**Prophet Music
Inc. BMI**

(4:27)

**Arranged &
Conducted by
Lee Holdridge**

Vocal

55175

(.356)

**Produced by
Tom Catalano and
Tommy Cogbill
An American
Group Production**

ZULIANI

HOLLY HOLY

(N. Diamond)

NEIL DIAMOND

UNIVERSAL CITY RECORDS A DIVISION OF MCA INC. 8255 SUNSET BLVD. HOLLYWOOD, CALIF. 90046 U.S.A.



**Stonebridge
Inc. BMI**

(2:32)

**An American
Group Production**

Vocal

55175

(.357)

**Produced by
Tommy Cogbill &
Chips Moman**

HURTIN' YOU DON'T COME-EASY

(N. Diamond)

NEIL DIAMOND

**From UNI album 73047,
"Brother Love's Travelling
Salvation Show"**

UNIVERSAL CITY RECORDS, A DIVISION OF MCA INC., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.



45 RPM

5-10127
ZSP 117038

EPISTLE TO DIPPY

-D. Leitch

DONOVAN

Produced by Mickie Most

"EPIC," "MARCAS REG T.M. PRINTED IN U.S.A."



45 RPM

5-10127
ZSP 117039

PREACHIN' LOVE

-D. Leitch

DONOVAN

Produced by Mickie Most

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.



45 RPM

5-10345
ZSP 137732

2:16

**A Mickie Most
Production**

TEEN ANGEL

-D. Leitch-

DONOVAN

Produced by Mickie Most

EPIC, MARCAS REG. T.M. PRINTED IN U.S.A.

DIAMOND



RECORDS INC

D-176

(D-176A)

Picturetone Music
Publishing Corp.
(BMI) 2:20

Arranged by
Bill Justis
Prod. by
Phil Kahl &
Ray Vernon

HELLO PRETTY GIRL

(Tommy Boyce, Wes Farrell)

RONNIE DOVE

DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

DIAMOND



RECORDS INC

D-173

T M Music, Inc.

(BMI) 2:27

(D-173B)
Arr. & Cond. by
Bill Justis
Prod. by
Ray Vernon

BABY, PUT YOUR ARMS AROUND ME

(Arthur Resnick-Kenny Young)

RONNIE DOVE

DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

DIAMOND



RECORDS INC

D-191
Picturetone Music
Pub. Corp.
(BMI) 2:06

(191-B)
Prod. by
**PHIL KAHL &
RAY VERNON**

WHERE IN THE WORLD

(Roy Alfred-Doug Barnd-Wes Farrell)

RONNIE DOVE

Arr. by **RAY STEVENS**

DIAMOND
RECORDS INC 1650 BROADWAY NYC, NY

SUGAR ON SUNDAY

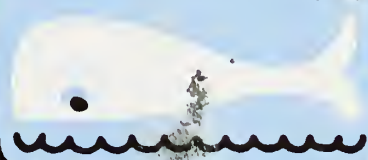
(T. James & M. Vale)

WW 323

(W 413RE)

Big Seven
Music (BMI)
Time: 2:59

**WHITE
WHALE**



THE CLIQUE

Engineer: Sandy Lehmann-Haupt
Produced by Gary Zekley
For Gulf-Pacific Industries

WHITE WHALE RECORDS • 8951 SUNSET BOULEVARD • LOS ANGELES, CALIF.

SUPERMAN

(G. Zekley and M. Bottler)

WW 323

(W 390)

Teeny Bopper
Music (ASCAP)
Time: 2:31

WHITE
WHALE

THE CLIQUE

Produced by Gary Zekley
For Gulf Pacific Industries

WHITE WHALE RECORDS • 8961 SUNSET BOULEVARD • LOS ANGELES, CALIF.

COLUMBIA



**BOB
DYLAN**

4-43683
ZSP 114563
2:57

I WANT YOU

-B. Dylan-

Produced by Bob Johnston



COLUMBIA



MARCAS REG PRINTED IN USA

ORIGINAL SOUND
7120 Sunset Blvd., Hollywood 46, Calif.

Drive-In and
Routeen

(BMI)

Time: 2:30

OS-64

(or-131)

Produced by
Coleman and
Barrett

FUNKY BROADWAY

Part I

(Lester Christian)

DYKE AND THE BLAZERS

A Desert Sound Production
Phoenix, Ariz.

ORIGINAL SOUND®

7120 Sunset Blvd., Hollywood 46, Calif.

Drive-In and
Routeen
(BMI)

Time: 2:49

OS-64

(or-132)

Produced by
Coleman and
Barrett

FUNKY BROADWAY

Part II

(Lester Christion)

DYKE AND THE BLAZERS

A Desert Sound Production,
Phoenix, Ariz.



COLUMBIA

® "Columbia," Marcas Reg.

45 RPM

38-06182

ZSS 175244

STEREO
4:37

Engineered by
Chris Porter

© 1986 CBS
Records



7464-06182-7

WHAM! **THE EDGE OF HEAVEN**

-G. Michael- Taken From The Columbia Lp: "MUSIC
FROM THE EDGE OF HEAVEN" OC 40285

Produced and arranged by
George Michael

BURBANK, HOME OF WARNER BROS. RECORDS



**SEALS &
CROFTS**

Produced by
Louie Shelton

WBS 8190

(TCA5729)S

3:45

GET CLOSER (Featuring Carolyn Willis)

(Words by James Seals)

(Music by James Seals & Dash Crofts)

© 1976 Dawnbreaker Music Co. - BMI

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BURBANK, HOME OF WARNER BROS. RECORDS



**SEALS &
CROFTS**

Produced by
Louie Shelton

WBS 8190
(TCA5766)S
3:50

DON'T FAIL

(James Seals)

©1969 Dawnbreaker Music/ABC Dunhill, Inc. - BMI

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Made in U.S.A.



Warner Communications Company

Warner Bros. Inc. • 3300 Warner Blvd. Burbank, Calif. 91510

ROX

SM

Publisher:
Debmar (ASCAP)
Tip A Few (BMI)

Recorded at:
Huntington Sound
Station

SIDE A
ROX 422

Produced by:
Scott Christy
for 'McGoose
Productions'

"NO MORE MADONNA"
(Marcucci/De Angelas/O'Neil/Christy)
THE SLIGHTLY TWISTED
DISAPOINTER SISTERS

ROX

SM

Publisher:
Tip A Few
(BMI)

Recorded at:
Huntington Sound
Station

SIDE B
ROX 422

Produced by:
Scott Christy
for 'McGoose
Productions'

"SLIGHTLY TWISTED THEME SONG"

(Scott Christy)

SCOTT CHRISTY

Cotillion®

44028
CO-16200-PL
VOCAL

Pub., Ruler,
B M I
Time: 2:55

I'M EASY

(Eddie Hinton-Grady Smith)

SHERRY GROOMS

Produced by Eddie Hinton

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

Cotillion[®]

44028
CO-16282-PL
VOCAL

Pub., Bevis-
Press, BMI
Time: 3:03

I'M ONLY FOOLIN' MYSELF

(D. Bevis-L. Oldham-R. Oldham)

SHERRY GROOMS

Produced by Eddie Hinton

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



REPRISE RECORDS

**MAMA
MARIA
FRASCA**

MX 1575

(1MRF 001)_s

3:50

A Route 183
Production

MAMA'S LAMENT

(Mama Maria Frasca)
Howard Beach Music, Inc.
ASCAP

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

**MAMA
MARIA
FRASCA**

A Route 183
Production

MX 1575

(MRF 002) Ms

2:40

GOD AND MAMA

(Mama Maria Frasca)
Howard Beach Music, Inc.
ASCAP

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



MOTOWN®

MOTOWN 1101

© 1965

Jobete (BMI)

HLV-121117

TK4M-6866

Produced by

Holland,

Dozier

2:49

45 RPM

"REMOVE THIS DOUBT"

(Holland, Dozier, Holland)

THE SUPREMES

In Album "Supremes Sing Holland,

Dozier, Holland" M 650

©

1966 A TRADEMARK OF MOTOWN RECORD CORP.



**LEROY
GOMEZ**

PRODUCED BY
SIMON SOUSSAN
Exec. Producer:
Leroy Gomez

SIDE A

PROMOTIONAL
COPY NOT
FOR SALE

**MONO
NB 944 DJ**

(NB 944 AM)
Warner-Tamerlane
Publ. Corp.
(BMI)
Time: 3:59

GYPSY WOMAN

(Curtis Mayfield)
From the Casablanca LP
"GYPSY WOMAN" NBLP 7110
©1978 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



Casablanca Record and FilmWorks

**LEROY
GOMEZ**

PRODUCED BY
SIMON SOUSSAN
Exec. Producer:
Leroy Gomez

SIDE A

PROMOTIONAL
COPY NOT
FOR SALE

**STEREO
NB 944 DJ**

(NB 944 AS)
Warner-Tamerlane
Publ. Corp.
(BMI)
Time: 3:59

GYPSY WOMAN

(Curtis Mayfield)

From the Casablanca LP

"GYPSY WOMAN" NBLP 7110

© 1978 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

BUDDAH RECORDS®



Screen Gems-
Columbia Music
(BMI)

Time: 3:29

DUAL "45"

Co-Prod. by
Gladys Knight,
Bubba Knight,
William Guest,
Edward Patten

BDA-393
(BDAS-393-A)

© 1973 by
Buddah Records,
Inc. All Rights
Reserved

I'VE GOT TO USE MY IMAGINATION

(Goffin - Goldberg)

GLADYS KNIGHT and THE PIPS

From the LP "Imagination" BDS 5141

Prod. & Arr. by Kenny Kerner
& Richie Wise

Manufactured and Distributed by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.

BUDDAH RECORDS®



Cayman Music
(ASCAP)

Time: 4:28

DUAL "45"

Co-Prod. by
Gladys Knight,
Bubba Knight,
William Guest,
Edward Patten

BDA-393

(BDAS-393-B)

© 1973 by
Buddah Records,
Inc. All Rights
Reserved

I CAN SEE CLEARLY NOW

(Mash)

GLADYS KNIGHT and THE PIPS

From the LP "Imagination" BDS 5141

Prod. & Arr. by Kenny Kerner
& Richie Wise

Manufactured and Distributed by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.



Jec Publ. Co.
& Al Green
Music Inc.
BMI
Time: 3:15

45-2227

© 1972 Hi
Recording Corp.
Hi 2728

Producer:
Willie Mitchell

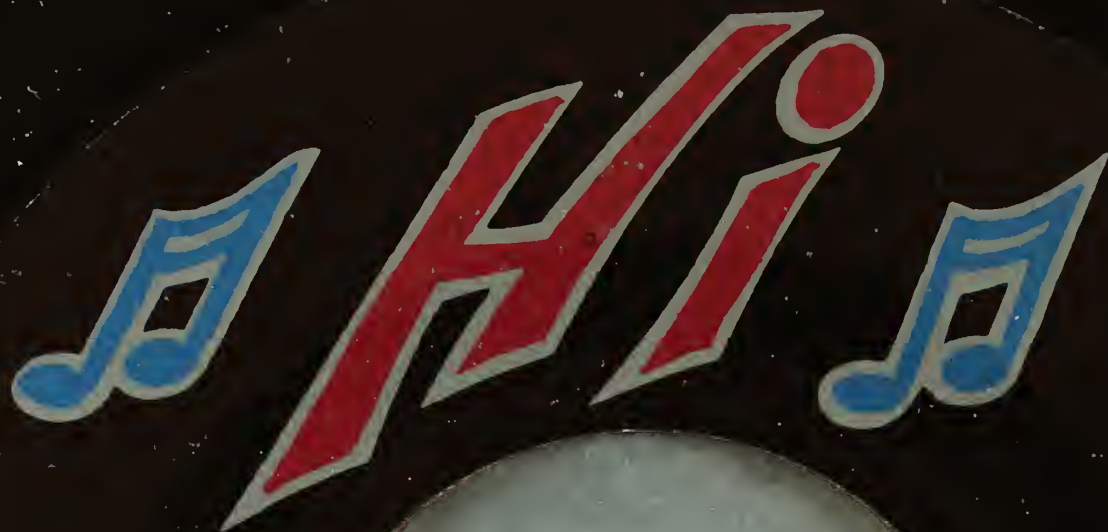
(Recorded In
Memphis)

YOU OUGHT TO BE WITH ME

(Al Green; Willie Mitchell; Al Jackson)

AL GREEN

DISTRIBUTED BY LONDON RECORDS, INC.



Jec Publ. Co.
BMI
Time: 3:40

45-2227
© 1972 Hi
Recording Corp.
Hi 2729

Producer:
Willie Mitchell

WHAT IS THIS FEELING

(Al Green)

AL GREEN

DISTRIBUTED BY LONDON RECORDS, INC.

BURBANK, HOME OF WARNER BROS. RECORDS



**TOWER
OF POWER**

Produced by
TOWER OF POWER

WB 7796

(RWA0003)S

2:41

From the Warner
Bros. Album
BS 2749 BACK
TO OAKLAND

TIME WILL TELL

(S. Kupka, E. Castillo)
Kuptillo Music - ASCAP
©1974 Warner
Bros. Records Inc.

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.

BURBANK, HOME OF WARNER BROS. RECORDS



**TOWER
OF POWER**

Produced by
TOWER OF POWER

WB 7796

(SWA0011)S

1:46

From the Warner
Bros. Album
BS 2749 BACK
TO OAKLAND

OAKLAND STROKE . . .

(S. Kupka, E. Castillo, D. Garibaldi,
Tower of Power)

Kuptrillo Music - ASCAP

©1974 Warner

Bros. Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



TOWER OF POWER

Produced by
Emilio Castillo
and Tower Of
Power

WBS 8083

(SCA5050)VIS

3:29

From the
Warner Bros.
Album BS 2834
**URBAN
RENEWAL**

WILLING TO LEARN

(E. Castillo and S. Kupka)

Kupilla Music - ASCAP

©1974 Warner Bros.

Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



TOWER OF POWER

Produced by
Emilio Castillo
and Tower Of
Power

WBS 8083

(SCA5200)S

5:50

From the
Warner Bros.
Album BS 2834
**URBAN
RENEWAL**

WALKIN' UP HIP STREET

(C. Thompson)

Cheson Music - ASCAP

©1974 Warner Bros.

Records Inc.

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.



MOTOWN®

M-1111

© 1967
Jobete, BMI
HLV-330M10
2:50

Produced By
Holland,
Dozier

REFLECTIONS

(Holland, Dozier, Holland)

DIANA ROSS AND
THE SUPREMES

A TRADEMARK OF MOTOWN RECORD CORP. © 1967



MOTOWN

M-1111

© 1966
Jobete, BMI
HII-205317
2:30

Produced By
Holland,
Dozier
In Album
"Supremes Sing
Holland,
Dozier,
Holland" M-650

GOING DOWN FOR THE THIRD TIME

(Holland, Dozier, Holland)

DIANA ROSS AND
THE SUPREMES

A TRADEMARK OF MOTOWN RECORD CORP. © 1967

ATLANTIC

45 R.P.M.

45-2575
VOCAL
Pub., Fame,
BMI
Time: 2:51

A-15255 SP

A Man And A Half

(Jackson-Moore-Chambers-Leakes)

WILSON PICKETT

Arr. & Prod. by Tom Dowd
Recorded at Fame Studios,
Muscle Shoals, Ala.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC

45 R.P.M.

45-2575

VOCAL

Pub., Trace Bob-
Press, BMI
Time: 2:48

A-15259 SP

PEOPLE MAKE THE WORLD (What It Is)

(Bobby Womack)

WILSON PICKETT

Arr. & Prod. by Tom Dowd
Recorded at Fame Studios,
Muscle Shoals, Ala.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC

45 R. P. M.

2824

Walden,
ASCAP
Cotillion,
BMI

Time: 2:16

Recorded at
Muscle Shoals
Sound, Muscle
Shoals,
Alabama

A-22408 LY
VOCAL

Produced by
Dave Crawford
& Brad Shapiro

**CALL MY NAME,
I'LL BE THERE**

(W. Martin-D. Crawford-B. Shapiro)

WILSON PICKETT

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023

ATLANTIC

45 R.P.M.

2824

Erva,
Eden-BMI

Time: 2:53

Recorded at
Muscle Shoals
Sound, Muscle
Shoals,
Alabama

A-22409 LY

VOCAL

Produced by
Dave Crawford
& Brad Shapiro

**WOMAN LET ME
BE DOWN HOME**

(W. Pickett-C. Otis)

WILSON PICKETT

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023

COLUMBIA




**CHAD
STUART**

4-43467
ZSP 112291
2:10

I CAN'T TALK TO YOU

-B. Lind-

Produced by Chad Stuart

© COLUMBIA  MARCAS REG PRINTED IN USA



Epic

**MONO
45 RPM**

**DEMONSTRATION
NOT FOR SALE**

**8-50304
ZSP 161815**

© 1976 CBS Inc.
Intro. :12

2:47

Publisher:
Black Sheep
Music
(BMI)

**WHEN THE NEW
WEARS OFF OUR LOVE**

-P. Craft-

JODY MILLER

Produced by Jerry Crutchfield

© "EPIC," MARCA REG.



Epic

**STEREO
45 RPM**

**DEMONSTRATION
NOT FOR SALE**

8-50304

ZSS 161816

© 1976 CBS Inc.

Intro. :12

2:47

Publisher:
Black Sheep
Music
(BMI)

**WHEN THE NEW
WEARS OFF OUR LOVE**

-P. Craft-

JODY MILLER

Produced by Jerry Crutchfield

® "EPIC," MARCA REG.

REGISTADA * * * FABRIL & C. L. EM PORTUGAL * * * DISCO DESTE

Alverada



6718-A



AEP 60 691

PÚBLICA E RADIO DIFUSÃO

ADA DE CASTRO
Acomp. de guitarras e viola
MEALHEIRO DE ILUSÕES-Fado
(Sapateirinho da Bica-Costa de Oliveira)
SAUDADES DE TI-Fado
(A. Marceneiro-V. da Costa)

RESERVADOS OS DIREITOS



É PROIBIDA A DUPLICAÇÃO, EXECUÇÃO

FABRICADO EM PORTUGAL
DISCO
CÓPIA
E RADIOFUSÃO
PÚBLICA E
EXECUÇÃO
A DUPLICAÇÃO
É PROIBIDA
RESERVADOS
OS DIREITOS
DO PRODUTOR
FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTRADA

Alverada



6718-B



AEP 60 691

ADA DE CASTRO
Acomp. de guitarras e viola

ROMANCE LOUCO-Fado
(Costa de Oliveira)

FADO SENTIDO-Fado
(J. M. Nóbrega-J. Bragança)

45



RCA RECORDS LABEL

RCA
07863 **64588-7**

(07863 64588-7-A)

Maypop Music (a
div. of Wildcountry,
Inc.)/Route Six
Music (adm. by
Maypop Music)/EMI
Blackwood Music,
Inc. (BMI)

**Produced by
Emory Gordy, Jr.
and Alabama**

2:57



0 7863-64588-7 8

THE MAKER SAID TAKE HER

(Ronnie Rogers/Mark Wright) From the RCA Records
releases "IN PICTURES", 07863-66525-2/4

ALABAMA

© 1985 BMG MUSIC

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Company, USA. Except BMG Logo ® BMG Music. Made In USA.





RCA RECORDS LABEL

RCA
07863 **64588-7**

(07863 64588-7-B)

Maypop Music (a
div. of Wildcountry,
Inc.) / Route Six
Music (adm. by
Maypop Music)
(BMI)

Produced by
Emory Gordy, Jr.
and Alabama

3:30



0 7863-64588-7 8

NOTHING COMES CLOSE

(Ronnie Rogers) From the RCA Records
releases "IN PICTURES", 07863-66525-2/4

ALABAMA

© 1995 BMG MUSIC



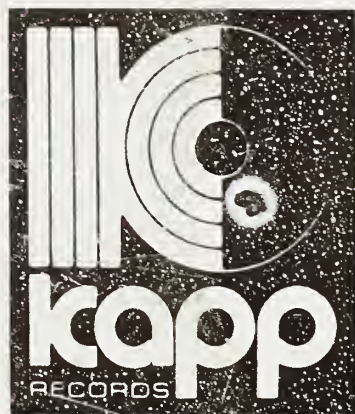
Tmk(s) ® Registered Marca(s) Registrada(s) General Electric
Company, USA. Except BMG Logo ® BMG Music. Made In USA.

SHE'S ALL I GOT

(J. Williams, Jr.-G. Bonds)

RADIO STATION COPY
NOT FOR SALE

PLUG SIDE



MONO
K-2162

Jerry Williams
Music/Excellorec
Music BMI

2:28

JOHN ROWLES

PRODUCER: Tom Catalano
Arranged and Conducted by
Artie Butler

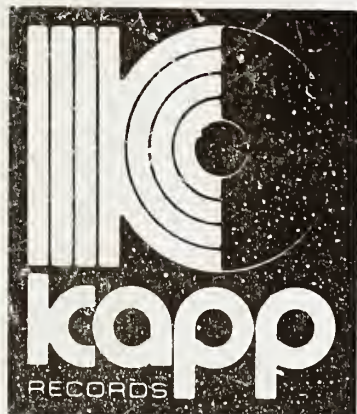
K-12867

FROM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.

THE WAY OF LOVE

(A. Stillman-J. Dieval-M. Revgauche)

RADIO STATION COPY
NOT FOR SALE



MONO
K-2162

Chappell & Co.,
Inc. ASCAP

3:20

JOHN ROWLES

PRODUCER: Tom Catalano
Arranged and Conducted by
Artie Butler

K-12868

TRDM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.

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UNITED ARTISTS RECORDS

MONO
PROMO
NOT FOR SALE

©1979 Liberty/
United Records, Inc.

RONNIE LAWS
A SPECIAL
DISCO MIX BY
RONNIE LAWS &
WAYNE HENDERSON

UA-X1278-Y
(UA-20182-E)

3:34

(Intro :19)

Remixed from the
United Artists LP
"Flame"
UA-LA881-H



ALL FOR YOU (Vocal)

(R. Laws/L. Dunn)

At Home Music/Fizz Music ASCAP
RoterCake Music BMI

Produced by Ronnie Laws for
At Home Productions

Executive Producer: Wayne Henderson

Arranged by
Ronnie Laws

**EVERY MAN OUGHTA
HAVE A WOMAN**
(B. Jones-A. Isbell-W. Bell)



45-248
STX-13937-PL
VOCAL
Pub., East,
BMI
Time: 2:40

WILLIAM BELL
Produced by Booker T. Jones

DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY NEW YORK, N. Y.

A TRIBUTE TO A KING
(Booker T. Jones-William Bell)



45-248
STX-13938-PL
VOCAL
Pub., East,
BMI
Time: 2:50

WILLIAM BELL
Produced by Booker T. Jones

DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY NEW YORK, N. Y.

MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
MARCA REGISTRADA •

Brunswick®

THE COLDEST DAYS OF MY LIFE (PART 1)

(Eugene Record-Carl Davis)
FROM BRUNSWICK ALBUM BL 754179
"A LONELY MAN"

© 1972 Eliza
Enterprises, Inc.

55478

(7-292-1)

4:27-BMI

Julio-Brian
Music, Inc.

THE CHI-LITES

PRODUCED BY EUGENE RECORD
ARRANGED BY THOMAS (TOM TOM)
WASHINGTON-DIRECTED BY WILLIE
HENDERSON & QUINTON JOSEPH

MANUFACTURED BY BRUNSWICK RECORD CORP. NEW YORK, U.S.A.
MARCA REGISTRADA •

Brumswick®

THE COLDEST DAYS OF MY LIFE (PART 2)

(Eugene Record-Carl Davis)

FROM BRUNSWICK ALBUM BL 754179

"A LONELY MAN"

© 1972 Eliza Enterprises, Inc.

55478

(7-292-2)

4:15-BMI

Julio-Brian
Music, Inc.

THE CHI-LITES

PRODUCED BY EUGENE RECORD
ARRANGED BY THOMAS (TOM TOM)
WASHINGTON-DIRECTED BY WILLIE
HENDERSON & QUINTON JOSEPH

Casablanca



Pub: Cerrone
Prod: F. Crocker
& M. Simon
Arr: Art Wright
©1977 Canada-
Quality Records
Limited

STEREO
NB 876X

SIDE 1

3:43

© 1977 U.S.A.-
Casablanca Record
& Filmworks,
Inc.

LOVE IN 'C' MINOR
(Cerrone)
THE HEART AND
SOUL ORCHESTRA

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

The background of the record label is a circular illustration of a Moroccan city, likely Casablanca, featuring a large domed building, palm trees, and camels in the foreground. The word "Casablanca" is written in a stylized, orange, cursive font at the top.

Casablanca

Pub: Intersong
Music
Prod: F. Crocker
©1977 Canada-
Quality Records
Limited

STEREO
NB 876X

SIDE 2
(ASCAP) 2:57
©1977 U.S.A.-
Casablanca Record
& Filmworks,
Inc.

POINCIANA
(Bernier/Simon)
**THE HEART AND
SOUL ORCHESTRA**

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

RCA



Produced for
Soundbarrier
Ltd. by
David Mackay/
Scott & Wolfe

STEREO
PB-11249
PB-11249-A
Pi-Gem Music,
Inc. BMI
3:28

IT'S A HEARTACHE
(Scott-Wolfe)
BONNIE TYLER

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1978 RCA RECORDS

RCA



Produced for
Soundbarrier
Ltd. by
David Mackay/
Scott & Wolfe

STEREO
PB-11249
PB-11249-B
MAM Music
Pub. Corp.,
ASCAP
3:30

IT'S ABOUT TIME
(Scott-Wolfe)
BONNIE TYLER

TMKS(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1978 RCA RECORDS



M-G-M

Shapiro, Bernstein
& Co.
ASCAP
2:20

K13269
(64-XY-653)

OH NO!
(Ballard, Jr.-Riela)
Arranged by Bill McElhiney
RAY PETERSON
Produced by Jim Vienneau

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.



M-G-M

Don Robertson Music
ASCAP
2:55

K13269
(64-XY-652)

IF YOU WERE HERE

(Robertson)

Arranged by Bill McElhiney

RAY PETERSON

Produced by Jim Vienneau

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.

PLAY ALONG

WITH THE
MODERN RHYTHM MAKERS

ZTEP 26299

NO. 2

SIDE 1

•

TUNE UP "A"-440

•

45 RPM

PRODUCED BY
PLAY ALONG RECORDS

•

THIS RECORD FOR
USE ONLY WITH THE
ACCOMPANYING TEXT

1. SWEET AND LOVELY
2. ONCE IN A WHILE
3. FIVE FOOT TWO, EYES OF BLUE
4. YOU WERE MEANT FOR ME
5. JOHNSON RAG

PLAY ALONG

WITH THE
MODERN RHYTHM MAKERS

ZTEP 26300

NO. 2

SIDE 2

•

TUNE UP "A"-440

•

45 RPM

PRODUCED BY
PLAY ALONG RECORDS

•

THIS RECORD FOR
USE ONLY WITH THE
ACCOMPANYING TEXT

1. AT SUNDOWN
2. I'M IN THE MOOD FOR LOVE
3. SLEEPY TIME GAL
4. WHISPERING
5. DARKTOWN STRUTTERS' BALL

I COULD NEVER LOVE ANOTHER (AFTER LOVING YOU)

(Whitfield, Strong, Pennington)

G-7072

© 1967

Jobete, BMI

NSN 413M07

3-115



Produced By
Norman
Whitfield
In Album "The
Temptations
Wish It Would
Rain" G-227

THE TEMPTATIONS

A TRADEMARK OF MOTOWN RECORD CORP. © 1967

GONNA GIVE HER ALL
THE LOVE I'VE GOT

(Whitfield, Strong)

G-7072

© 1966

Jebete, BMI

NKX 306M02

2:45



Produced By
Norman
Whitfield
In Album "The
Temptations
What It Would
Take" G-987

THE TEMPTATIONS

A TRADEMARK OF MOTOWN RECORD CORP. © 1966



Paramount
Music Corp.
ASCAP-3:07
F2589

Vocal with
Orchestra
(45-11694)

THAT'S AMORE

(Jack Brooks-Harry Warren)
From The Paramount Picture "The Caddy"

DEAN MARTIN

with Dick Stabile and
His Orchestra

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.



Paramount
Music Corp.

ASCAP-3:10
F2589

Vocal with
Orchestra
(45-11695)

YOU'RE THE RIGHT ONE

(Jack Brooks-Harry Warren)
From The Paramount Picture "The Caddy"

DEAN MARTIN
with Dick Stabile and
His Orchestra

MANUFACTURED BY CAPITOL RECORDS INC. • HOLLYWOOD, CALIFORNIA • U.S.A.



KAPP

K-526X

ON TOP OF SPAGHETTI

(Tom Glazer)

**TOM GLAZER AND THE DO-RE-MI
CHILDREN'S CHORUS**

K-6970

MANUFACTURED BY KAPP RECORDS, INC. NEW YORK



KAPP

K-526X

BATTLE HYMN OF THE CHILDREN

(Glazer-Crow)

TOM GLAZER AND THE DO-RE-MI
CHILDREN'S CHORUS

K-6986

MANUFACTURED BY KAPP RECORDS, INC. NEW YORK

COLUMBIA

MAC DAVIS

MONO

4-45618

ZSP 156517

Intro. :13

3:02

© 1972 CBS, Inc.
45 RPM

BABY DON'T GET HOOKED ON ME

- M. Davis -

Strings Arranged by Jimmie Haskell

Produced by Rick Hall/

Recorded at Rick Hall

Recording Studios

© "COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.



Chappell Music
(ASCAP)

Intro Time: 0:26

Total Time: 3:18

Produced by
Biddu

STEREO
TC-2140
(M-2140-AS)

A Product of
Pye Records, Ltd.
London, England

KUNG FU FIGHTING

(Carl Douglas)

CARL DOUGLAS

© 1974 Pye Records, Ltd.

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.



Dick James
Music, Inc.
(BMI)

Total Time: 3:02
Produced by
Biddu

STEREO
TC-2140
(M-2140-BS)

A Product of
Pye Records, Ltd.
London, England

GAMBLIN' MAN
(Biddu)

CARL DOUGLAS

(P) 1974 Pye Records, Ltd.

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

PHILIPS



40446
1-40375

Saturday Music
Inc. &
Seasons' Four
Music Corp.
(BMI) 2:58

A BOB CREWE
PRODUCTION

CAN'T TAKE MY EYES OFF YOU

(B. Crewe - B. Gaudio)

FRANKIE VALLI

Arranged by Artie Schroeck
& Bob Gaudio

PHILIPS



40446
1-40376

Saturday Music
Inc. &
Seasons' Four
Music Corp.
(BMI) 2:41

A BOB CREWE
PRODUCTION

THE TROUBLE WITH ME

(B. Crewe - B. Gaudio)

FRANKIE VALLI

Arranged by Charles Calello



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MHPD1911-3

Certain Gal
Beenie Man
(D. Kelly)



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MHPD1912-3

Version

Arab

(D. Kelly)



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SIDE A

**Produced by :
Mad People**

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**CATALOGUE #
MHPD1918-3**

**Please Me
Nadine Sutherland**
(D. Kelly/C. Grant)



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SIDE B

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**CATALOGUE #
MHPD1918-3**

**Version
Arab Attack
(D. Kelly)**

STONE



Side A

Produced by:
Stone Love
Movement
41 Burlington Ave.
Kingston 10
Jamaica

Tel.: (876) 754-4069

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MADE IN JAMAICA

Distributed by:
DYNAMIC SOUNDS
15 Bell Road,
Kingston 11
Tel.: (876) 923-9138-9

SHE IS FINE

(R. Smith)

ANTHONY CRUZ

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STONE



Side B

Produced by:

Stone Love

Movement

41 Burlington Ave.

Kingston 10

Jamaica

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DAT MI LIKE BOMB RUSH

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STONE



Side A

Produced by:
Stone Love
Movement

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Kingston 10
Jamaica

Tel.: (876) 754-4069

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Kingston 11

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GOT THE GLUE (Radio Edited)

(M. Davis)

BEENIE MAN

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STONE



Side B

Produced by:
Stone Love
Movement

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Jamaica

Tel.: (876) 754-4069

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GOT THE GLUE (Raw)

(M. Davis)

BEENIE MAN

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Bacchanal
RECORDS

Produced by:
Hemo & Moo Fire
email:

bacchanalrecords@
yahoo.co.jp

Distributed by:

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Kingston 10, Jamaica W.I.
Tel: (876) 908-4949

(876) 908-4951

Fax: (876) 908-4950

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WHAT A FEELING

(C. Obrien, S. Marsden)

TONY CURTIS

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Bacchanal

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Hemo & Moo Fire
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ESCAPE
(S. Marsden)
LENKY

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LIKE WAH (Raw)

(E. Brown, S. Marsden)

COBRA

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RECORDS

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Hemo & Moo Fine
email:

bacchanalrecords@
yahoo.co.jp

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LIKE WAH (Radio Edit)

(E. Brown, S. Marsden)

COBRA

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HIGHER WE GO

(C. Smith, S. Marsden)

MR. VEGAS

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BADMAN DON'T SHOW OFF

(R. Stephens, S. Marsden)

ZUMJAY

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Bacchanal

RECORDS

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Hemo & Moo Fine
email
bacchanalrecords@
yahoo.co.jp

Distributed by:
All Access Entertainment
Shop # 24, Central Plaza
13 Constant Spring Rd
Kingston 10
Tel: (876) 908-4948 / 9
Fax: (876) 908-4950

SIDE A

4 DA GIRLS

(M. Collins)

BIZZLA

Bacchanal
RECORDS

Produced by:
Hemo & Moo Fire
email:
bacchanalrecords@
yahoo co jp

Distributed by:
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Shop # 24, Central Plaza
13 Constant Spring Rd.
Kingston 10
Tel. (876) 908-4948 / 9
Fax: (876) 908-4950

SIDE B

4 DA GIRLS (DRUMIN BASS MIX)

(M. Collins)
SIZZLA

NEW YORK! NEW YORK!

AA

Telephone:
800-4036

GIRL THAT I KNOW
Beenie Man

NEW YORK! NEW YORK!

Telephone:
855-4433

VERSION

NEW YORK! NEW YORK!

#8

Telephone:
859-4885

GAL GONE A LEAD
Sean Paul / Legitimate

NEW YORK! NEW YORK!

Telephone:
859-4035

VERSION



deh MUSIC

Produced by:

BALLAS

Exec. Producers:

Damian "Balla" Hall &
Nigel "Balla" Whitfield

Tel.: (876) 866-4111/

(876) 854-9862

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MADE IN JAMAICA

Distributed by

In The Streetz Records

85 Hagley Park Road

Kgn. 11, Jamaica W I

Tel.: (876) 9 60-2104

Fax: (876) 929-3767

Email

streetmusic@anbell.net

SIDE A

PLAYA

*(M. Williams /O. Edwards/J. Jackson /K. Blair/
D. Hall/N. Whitfield)*

BLING DAWG

feat. **VOICE MAIL**

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deh MUSIC

Produced by:
BALLAS

Exec. Producers.
Damian "Balla" Hall &
Nigel "Balla" Whitfield
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Email
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SPANISH FLY RIDDIM

(D. Hall / N. Whitfield)

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CARIBBEAN GANGSTA
(O. Bryan / D. Hall / N. Whitfield)
ELEPHANT MAN

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BALLAS

Exec. Producers:

Damian "Balla" Hall &

Nigel "Balla" Whitfield

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Fax.: (876) 929-3767

Email:

streetmusic@anbell.net

WALK OUT

(O. Edwards / J. Jackson / K. Blair / D. Hall / N. Whitfield)

VOICE MAIL

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dem



deh **MUSIC**

Produced by

BALLAS

Exec. Producers

Damian "Balla" Hall &

Nigel "Balla" Whitfield

Tel.: (876) 866-4111/

(876) 854-9862

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BANANA

(O. Thomas / D. Hall / N. Whitfield)

DA'VILLE

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dem



deh **MUSIC**

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Exec. Producers:

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SPANISH FLY RIDDIM

(D. Hall N. Whitfield)

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POP BRASS

MUSIC

Produced by
M. Davis
SIDE A

Distributed by:
Energy Best Ltd.
29 Retirement Road
Kingston 5
Tel/Fax: (876) 968-5817
E-mail:
energy_music@hotmail.com
or
energybest@hotmail.com

GAL DEM IGNITION - REMIX (Radio edit)

(R. Kelly/M. Davis)

BEENIE MAN

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MP BRASS

MUSIC

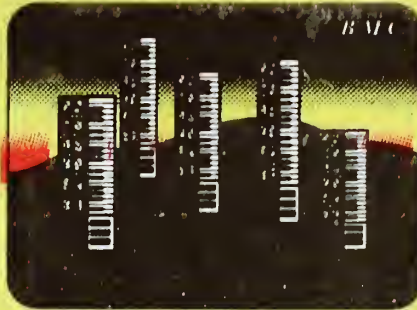
Produced by:
M. Davis
SIDE B

Distributed by:
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Kingston 5
Tel/Fax: (876) 968-5817
E-mail:
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or
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GAL DEM IGNITION - REMIX (Raw)
(R. Kelly/M. Davis)
BEENIE MAN

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BUILDERS



Distributed by:

BADRAS

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Kingston 10

Tel/Fax (876) 946-9725

Cell. (876) 847-6522

Email:

buildersmusic@hotmail.com

Website reggae4i.com

SIDE A

Produced by:

Diavallan "Dia" Fearon/

Rohan "Snow Cone" Fuller

Exec. Producers:

Diavallan "Dia" Fearon

& Kyle Russell

Published by

Builders Music

Admin by

Royalty Network

FALL

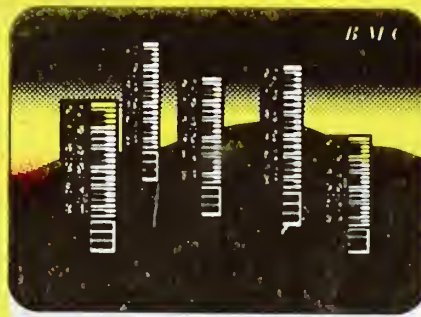
(M. Hall/D. Fearon/R. Fuller/R. McKenzie/

D. Fearon)

LADY SAW

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BUILDERS



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BADRAS

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Kingston 10

Tel/Fax (876) 946-9725

Cell (876) 847-6522

Email

buildersmusic@hotmail.com

Website reggae4u.com

SIDE AA

Produced by

Wallan "Dia" Fearon/

"Snow Cone" Fuller

Producers

"Dia" Fearon

De Russell

ished by

ers Music

min by

ality Network

REAL GANGSTER
(D. Fearon/Mark Williams/D. Fearon)
CHRISTOPHER

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SIDE A

Produced By: **Troyton**

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MADE IN JAMAICA, W.I.

CHT65

Kitty Kat
Rekha feat. Boobie Monroe
(T. Rami / R. Williams)

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SIDE B

Produced By: **Troyton**

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MADE IN JAMAICA, W.I.

B-CHT65

Kitty Kat
(Radio Edit)
Rekha feat. **Boobie Monroe**
(T. Rami / R. Williams)

BIG YARD

MUSIC GROUP LTD.

Distributed by:
Tuff Gong Intl.,
220 Marcus Garvey Dr
Kingston 11
Tel.: (876) 923-9380-4

SIDE A

BYJ7003

Produced by:
Robert Livingston
for Big Yard Music
Co-produced by:
Bryd for Money Bag
Entertainment, Inc. &
Addicted to Money, Inc.

Published by:
Livingsting Music/
Royalty Network(ASCAP)
Musical Chariot
Tel.: (876) 754-8135
Fax.: (876) 754-8136

email:
promotions@bigyardmusic.com
www.bigyardmusic.com

STAND UP AND FIGHT

(O. Burrell/R. Ducent/R. Livingston/C. Birch/D. Harriott)

SHAGGY

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BIG YARD

MUSIC GROUP LTD.

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220 Marcus Garvey Dr.
Kingston 11
Tel.: (876) 923-9380-4

SIDE B

BYJ7003

Produced by:
Robert Livingston
for Big Yard Music
Co-produced by:
Bryd for Money Bag
Entertainment, Inc. &
Addicted to Money, Inc.

Published by:
Livingsting Music/
Royalty Network(ASCAP)
Musical Chariot
Tel.: (876) 754-8135
Fax.: (876) 754-8136
email:

promotions@bigyardmusic.com
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INSTRUMENTAL

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CLUB
RE-MIX

REMIX BY:
Brain Child
For
The Club Remix
SIDE B

VERSION

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In The Streetz Records
85 Hagley Park Rd
Kingston 10
Tel: 929-1194
Fax: 908-2776

Produced by:
Marlon "Pyrana" Cooke
Master Lee
Musician:

Recorded & Mixed at
Red Dragon Recording Studio
Kingston, Jamaica
www.red-dragon.com

TONIGHT
(O. Edward/K. Blair/J. Jackson)
VOICEMAIL

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Fax: 908-2778

Produced by:
Marlon "Pyrama" Cooke
Master Lee

Musician:

Recorded & Mixed at
Red Dragon Recording Studio
Kingston, Jamaica
www.red-dragon.com

GIRL
(D. Foster)
DELLY RANKS

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YTHUO KILLER

www.johnshoprecords.com
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SIDE A

**BOUNTY KILLER/CIARA
STAND FIRM AND GET IT
DJ KAREEM (REFIX)**

YTHUO8 KILLER

www.johnshoprecords.com
www.bountykiller.com

SIDE B

**BOUNTY KILLER/MACKA DIAMOND
STAND FIRM CYAN DONE ALREADY
JAH MAFIA (REFIX)**



Produced by:
Phillip Burrell
For Xterminator
Production

email:
xterminator
@kasnet .com
website: www.xterminatormusic.com

(P) (C) 2002

Made in Jamaica.
West Indies

SIDE A

WHO SO EVER GET SLAY

(Ini Kamoze)

INI KAMOZE

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Phillip Burrell
For Xterminator
Production

email:
xterminator
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website: www.
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SIDE B

VERSION

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Florida, USA
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Fax. (305)532-5858
Montego Bay, Jam.
Tel.(876) 371-3389
393-9571
Fax. (876) 953-8720
www.dangazone.com

Distributed by:
DZ RECORDS
at 516 D & M Complex,
Greenwood, Mo-Bay
P.O. Box 537 # 2
Tel. (876) 393-9571/
349-4719 / 303-6626
Fax. (876) 953-8720
www.dangazone.com

SIDE A

BABY GIRL
(M. Myrie/ Jah Zone Publ.)
BUJU BANTON

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"Unification Through Music"



Produced by:
Danger/Danja Zone Ent.
Florida, USA
Tel. (305) 532-5809
Fax. (305) 532-5858
Montego Bay, Jam.
Tel. (876) 371-3389
393-9571
Fax. (876) 953-8720
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Greenwood, Mo-Bay
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Tel. (876) 393-9571/
349-4719 / 303-6626
Fax. (876) 953-8720
www.dangazone.com
SIDE AA

Unification Through Music

CAPTIVATE MY MIND
(Claude Ansine / Jah Zone Publ.)
JAH MORE

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SIDE A

Producer

FLAME

Exec. Producer

RAS MYKE

Recorded & Mixed at

SOULFIRE STUDIO

Pub. GOLDEN ANK (ASCAP)

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SFM 001

Dist. By

SOUL FIRE RECORDS

Tel: (203) 386-9142

www.soulfiremuzik.com

email: soulfiremuzik@optonline.net

TO THE BEAT (New Dance Anthem)
C-FAMOUS/FLAAZ OUT

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SIDE B

Producer

FLAME

Exec. Producer

RAS MYKE

Recorded & Mixed at

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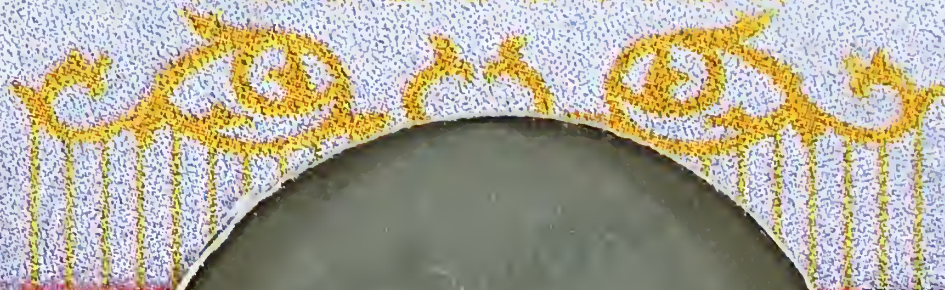
email: soulfiremuzik@optonline.net

**DEM GAL
AMRAH**

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GOLDEN HOUSE

PRODUCTION



Produced by:
G. Fogah/E. Fogah
& A. Beckford
Exec. Prod.
A. Beckford

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Distributed by:
Young & Talented
7 East Street
Old Harbour
St. Catherine
Tel.: (876)
983-0709

DEM BLESS
(C. Bailey/A. Beckford)
CAPLETON

GOLDEN HOUSE

DON-C

Produced by:
G. Fogah/E. Fogah
& A. Beckford
Exec. Prod.
A. Beckford

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Young & Talented
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St. Catherine
Tel.: (876)
983-0709

VERSION
EMPRESS

UNUSUAL SUSPECT

Produced by:
Kevin "DJ Snoop" Dunkley
Arranged by:
D. Ballez

Distributed by:
STREET MUSIC
85 Hagley Park Road
The Domes, Unit # 3
Kingston 10, Jamaica W.I.
Tel.: (876) 960-2104
Fax.: (876) 929-3767
Email.:
streetmusic@anbell.net

SIDE A

CHRISTMAS COCKY (Raw)

(A. Palmer)

VYBZ KARTEL

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UNUSUAL SUSPECT

Produced by:
Kevin "DJ Snoop" Dunkley
Arranged by:
D. Ballaz

Distributed by:
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The Domes, Unit # 3
Kingston 10, Jamaica W.I.
Tel.: (876) 960-2104
Fax.: (876) 929-3767
Email:
streetmusic@anbell.net
SIDE B

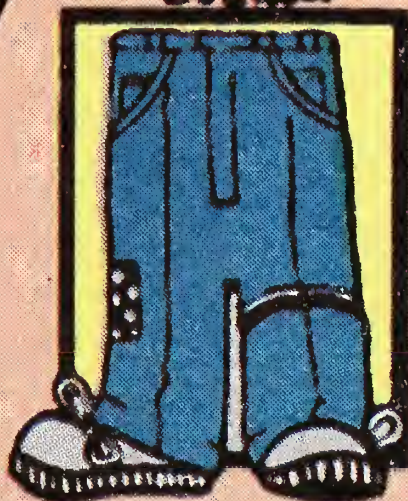
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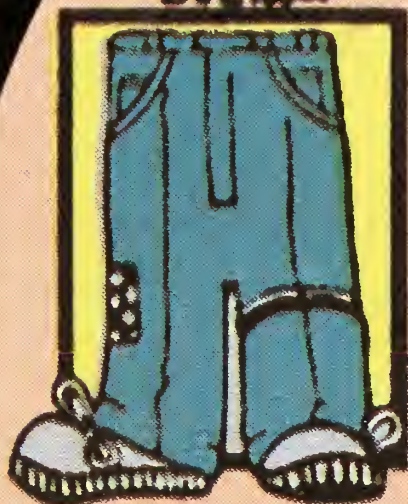
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(C. Palmer)

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RIDE THIS (Dancehall Mix)

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AS A MAN (Dancehall Mix)

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Side A

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(O. Bryan / A. Cooper)
ELEPHANT MAN**

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92-39166 or
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SIDE B

Prod. by:
Patrick Roberts
Arr. by:
Shocking Vibes
Crew
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ROCK AWAY

(M. Davis/A. Thomas)

BEENIE MAN

Mixed by: Gary Samuels

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REEL SOUND
WORLD NEWS UPDATE
(HA. WILSON - T. STERNS)

TIME 2:56
PROD. BY
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SIDE 1
(SHORT VERSION)

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WORLD NEWS UPDATE
(H.A. WILSON - T. STERNS)

TIME 3:55
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U.F.O.
UNIVERSAL
FUTURISTIC
ORCHESTRA
under the
Direction of
Teddy Randazzo

UA-XW1123
(UAST-19407)
4:09
(No Intro)
Produced by
Teddy Randazzo for
Guardian Productions

**CLOSE ENCOUNTERS OF THE
THIRD KIND — PART 1**

(J. Williams)

Screen Gems-EMI Music Inc. BMI

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U.F.O.
UNIVERSAL
FUTURISTIC
ORCHESTRA
under the
Direction of
Teddy Randazzo

UA-XW1123
(UAST-19408)
5:30

Produced by
Teddy Randazzo for
Guardian Productions

CLOSE ENCOUNTERS OF THE
THIRD KIND — PART 2

(J. Williams)

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SIDE I

Walt Disney
Music Co.
ASCAP 2:09

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499

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Co., Inc.

MICKEY MOUSE MARCH

[Jimmie Dodd]

THE MIKE CURB CONGREGATION

Arranged by Don Costa

BUENA

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R E C O R D S ®

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SIDE II
Walt Disney
Music Co.
ASCAP 1:36

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MICKEY MOUSE ALMA MATER
[Jimmie Dodd]
JIMMIE DODD & THE MOUSEKETEERS



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EMI-Capitol Music
Special Markets

3:13

THE REST OF MINE
(Trace Adkins-Kenny Beard)
TRACE ADKINS

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**FOR
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EMI-Capitol Music
Special Markets

3:35

WAYFARING STRANGER
(Trace Adkins-Scott Hendricks)
TRACE ADKINS

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MILLS BROTHERS

With Guitar

ED 563
(S-885)

91121
(Side-1)

**1. YOU TELL ME YOUR DREAM,
I'LL TELL YOU MINE**

(Charles N. Daniels-Seymour Rice-Al H. Brown)

2. SWEET ADELINE

(Harry Armstrong-Richard Girard)

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With Guitar

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91121

(Side-2)

1. MY GAL SAL

(Paul Dresser)

2. JUST A DREAM OF YOU, DEAR

(F. Henri Klickmann-Milton Weil)

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SCREEN GEMS, INC.



Producer
Douglas Farthing
Hattleid
UZKM-5437

PLEASANT VALLEY SUNDAY

(Gerry Goffin-Carole King)

Screen Gems-Columbia Music Inc., BMI 3:10



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66-1007

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Producer
Douglas Farthing
Hatlelid
TZKM-4723

WORDS

(Tommy Boyce-Bobby Hart)
Screen Gems-Columbia Music Inc., BMI 2:47



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COLPIX



Garland Music
Inc. ASCAP
Time: 2:21

CP 649
N8OW 8956

LOLLIPOP AND ROSES

(Tony Velona)

PAUL PETERSEN

Arr. & Prod. by
STU PHILLIPS

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NEW YORK, N.Y. MADE IN U.S.A.



Weiss & Barry
Inc., BMI
Time: 2:12

CP 649
N8OW 9037

PLEASE MR. SUN
(Frank-Getzov)

PAUL PETERSEN

Arr. & Prod. by
STU PHILLIPS

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ROULETTE

R-4762
Patricia
Mus. Pub.
Co.
BMI-2:18

45 RPM
(19261)

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& RITCHIE
CORDELL



GETTIN' TOGETHER
(R. Cordell)
TOMMY JAMES
AND THE SHONDELLS

ARR. & COND. BY
JIMMY "WIZ" WISNER

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

R-4762
Akbestal
Mus.
Inc. &
Frost
Mus.
Corp.
BMI-2:18

45 RPM
(19284)

PROD. BY
BO GENTRY
& RITCHIE
CORDELL



REAL GIRL
(Darlene and Darla Landan)
TOMMY JAMES
AND THE SHONDELLS

ARR. & COND. BY
JIMMY "WIZ" WISNER

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

Home For Carnival KDS 2006
COMPATIBLE STEREO



MANY have called themselves "great" or "Superstar," but none has superceded Lord Kitchener's achievements in the field of Calypso. Born Aldwin Roberts in the Carib town of Arima, Trinidad Kitchener turned his back on his father's blacksmith trade more than 38 years ago and within months of this bold venture, struck gold. Today he is a living legend and the only true "entertainment link" between the generations. This has been so because Kitchener possesses a unique super ability in composing and singing calypso.

In fact, so fantastic is the man, that he is referred to as the magician of the art. He continues to pleasantly surprise his fans yearly, and last year, he pulled off a hatrick by winning the nation's two most honoured prizes in calypso - the Calypso King and the Road March Contests.

On this album 'Coming Home for the Carnival' Kitch has once more waved his magic wand and has come up with what will certainly go down as unmatched classics.

His ability to adapt to today's generation in soul is tested in the very tuneful "Soul Love" a masterpiece in itself.

The tune which will undoubtedly attract the steel-bands most is "Pan in Harmony," and the dance hall crowd will go for "In the Bamboo." Then there are "Water Lillee," "Flag Woman," "Meh PP Run Out of Gas," "Weekes The Road March Champ," and "O'Halloran Cock."

Kitchener's passion for calypso has grown with him. Calling him the Road March Champion is little praise. Calling him the Calypso King of the World still does not convey the full feeling of gratitude one feels for the man's ability.

To the few who may not know what the term "Road March" means, I wish to explain.

In Trinidad and Tobago, the land of the calypso, we celebrate two days of Carnival on Monday and Tuesday preceeding Ash Wednesday. Thousands of bands parade on the streets and the natives dress lavishly in costly costumes. The Calypso played most by the bands that cross the stage of the Grand Stand at the Queen's Park Savannah, Port-of-Spain, is judged the "Road March" of the year.

I do not profess to be a prophet, but even when the Gods reclaim their son, Lord Kitchener's music will be here.

PETER HARPER

COMPATIBLE STEREO

Home For Carnival KDS 2006.



COMPATIBLE STEREO

Fortune Ruiz - Trumpet
Clive Mitchell - "
Lambert Phillip - Trombone
Dennis Wilkinson - Alto Sax
Aldric Prince - "
Jude Bethel - Tenor Sax

Mike Tobas - Drums
Angus Nunes - Bass
Fitz Jackson - Guitar
Mike Boothman - 2nd Guitar on "Soul Love."

Pelham Goddard - Piano and Pan.
Clarence Ross - Congas
Vonrick Maynard - Block and Iron
Vernon Jordan - Cowbells

Vocal Chorus: Earthworms - Tony, Alvin, Glen, and Wiesmullian Boynes, Dennis Shepherd

Female Voice: Bianca Baptiste.

Orchestra: Arranged and Conducted by Clive Bradley

Album Design: Carol Yip Choy

Creative Control: Frank Seyon

Produced by KH Records

Recorded at KH Studio's Sea Lots Port of Spain

Trinidad

Engineer Erick Michaud Assistant Randy Phipps.

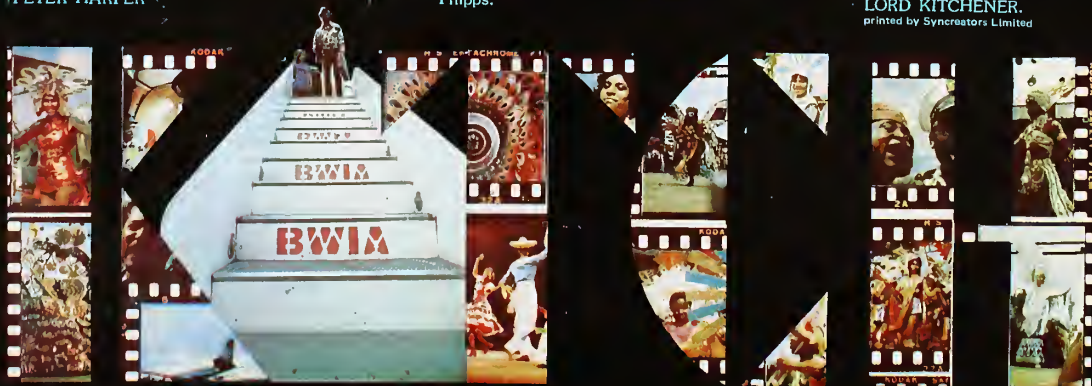
Side 1

1. Home for Carnival
2. Pan in Harmony
3. Flag Woman
4. Weekes The Road March Champ
5. In the Bamboo.

Side 2

1. O'halloran Cock
2. Me PP Run out of Gas
3. Water Lillee
4. Soul Love
5. Ge Me

All Selections composed by
Aldwin Roberts
LORD KITCHENER.
printed by Syncreators Limited





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that Capitol now happily brings
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MARC BLITZSTEIN PRESENTS
"THE CRADLE WILL ROCK"
"NO FOR AN ANSWER"
"REGINA"



WITH
BRENDA LEWIS
RODDY McDOWELL
GEORGE GAYNES
JOSHUA SHELLEY
EVELYN LEAR
ALVIN EPSTEIN
JANE CONNELL

directed by Arthur Luce Klein

SPOKEN ARTS

SPOKEN ARTS



717

MARC BLITZSTEIN

discusses his

THEATRE COMPOSITIONS

Featuring / BRENDA LEWIS / RODDY McDOWALL / JANE CONNELL / GEORGE GAYNES / ALVIN EPSTEIN / JOSHUA SHELLEY

CONTENTS OF THE RECORD

THE CRADLE WILL ROCK

EVELYN LEAR as The "Moll"
RODDY McDOWALL as "Dauber"
JANE CONNELL as "Mrs. Mister"
ALVIN EPSTEIN as "Yasha"
Sings "Nickel Under The Foot"
and "Hotel Lobby"

REGINA

BRENDA LEWIS as "Birdie"
Sings "Birdie's Aria"

NO FOR AN ANSWER

JOSHUA SHELLEY as "Bulge"
EVELYN LEAR as "Francie"
GEORGE GAYNES as "Joe"
Sings "Penny Candy"
and "Francie"

The great living composers, the men whose masterworks assure them of lasting fame, present their own ideas in the Distinguished Composers Series. On these records they emerge as creative, thinking and feeling individuals with very interesting things to say about their experiences. As their friends and close associates have always known, a talk with any of today's leading composers gives one a new awareness of the warm, communicative power of their art. Now for the first time, through the medium of high fidelity records, these rewarding contacts are made available to all.

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Marc Blitzstein inaugurates the Distinguished Composers Series by telling the heart-warming story of how obstacles were overcome to produce *The Cradle Will Rock*. With the aid of the singing stars listed above he recreates the excitement of that opening night. The stage successes, *No for an Answer* and *Regina*, are similarly highlighted in this "behind-the-scenes" recording.

MARC BLITZSTEIN's operas include *Triple-Sec*, *The Cradle Will Rock*, *No For an Answer*, *The Condemned*, *Regina*, *Parabola* and *Circula*, *I've Got the Tune*, and *Reuben, Reuben*. The ballets performed to his scores are *The Guests*, and *Cain*. He has written incidental music for the stage productions of *Julius Caesar*, *Danton*, *Androcles and the Lion*, *Another Part of the Forest*, and *King Lear*. His scores for films include *Hands, Surf and Seaweed*, *Valley Town*, *Native Land*, *Night Shift*, *The True Glory*, and *Spanish Earth*. His major orchestral works are *The Airborne Symphony* and *Freedom Morning*.

He has received the Award of the Academy of Arts and Letters, the Newspaper Guild Award, the American Institute Award, and three times, a Guggenheim Fellowship. He is in frequent demand as a lecturer and his articles on music have appeared in the *New York Times*, *Theatre Arts*, *Modern Music*, and other journals.



My first opera was composed in 1923, when I was 23 years old. I have written nine operas, all but two to my own texts, four of them full-length; incidental music scores for some dozen films, and several radio scripts; and two ballets. I write concert music as well: orchestra works, chamber pieces, choral pieces, songs and piano works. I seem to turn to concert music when I feel the need of purifying or enriching my purely musical side. Then usually I am back to my first love, which is the theatre, or one of its allied mediums; there I find I can "spread," my thematic content can be closer in contact, more communicable. I might say that for me one field nourishes the other; at least I hope that is so. I was born in Philadelphia, where at the age of 3 I was a wunderkind (read "brat-prodigy"). My training in Philadelphia (Scalero, counterpoint); New York (Slott, piano); Paris (the inevitable Nadia Boulanger, composition); and Berlin (Schönberg, ditto). My home is now New York; but I work best by the sea (the Mediterranean or Caribbean, or the Atlantic Ocean) or near mountains (usually Massachusetts).

Marc Blitzstein

The intimate and natural-sounding quality of this recording was achieved through the most advanced techniques. The complete range of sound frequencies has been reproduced: the R.L.A. characteristic is used. Play this record only with an unwarmed, microprobe stylus (.001 radius), preferably with a diamond tip. Needles with sapphire or metal tips, which wear rapidly, should be changed frequently.

Recording Engineer: Jerry Newman

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Violoncello In A Minor**The Beaux-Arts Trio**Menahem Pressler Daniel Guleit Bernard Greenhouse
Piano Violin Violoncello

Roland-Manuel, one of the most noted of Ravel's biographers has summed up his subject's approach to composition as follows: "He knew... that simplicity can only be grasped by the complexity of the complex, by elucidating and exhausting technical difficulties. Ravel undertook the clarification of structure and purge of texture which, after the war, was to attract the best composers of the next generation as it did him..." The composer worked out his musical philosophy early in his career and followed its lead as carefully as he could for the rest of his life—with an ever-expanding sense of the mystery of the ideas implied within that philosophy, of course. It is usually dangerous to make off "periods" in an artist's creative life, but it would not be too much of an oversimplification to term the years 1902 to 1908 Ravel's formative period. His first works of full-blown originality date from this time. If we follow these works in their chronological order—the *String Quartet* (1902-03), the *Sonatine pour piano* (1903-05), *Miroirs* (1905), *Histoires naturelles* (1906), *L'Heure espagnole* (1907), *Rapsodie espagnole* (1907), *Gaspard de la nuit* (1908)—we see Ravel's search for simplicity in complexity more and more clearly revealed. However, toward the end of these years, Ravel found himself faced with a minor, but mounting problem. His technical equipment had developed to the point where it seemed ready to run away with him. There were indications that the man would become the style. Spotting certain danger signs, the composer set aside more ambitious projects momentarily and sought about for an idea through which he could attempt a final, conscious control of talent and methods. Luckily, the idea for *Ma Mère l'Oye* suggested itself. Ravel himself confided to friends: "The idea of conjuring up the poetry of childhood in these pieces has naturally led me to simplify my style and clarify my writing." Roland-Manuel adds: "The modest intention of *Ma Mère l'Oye* had immense inner consequences; it stayed the torrential outflow of harmonies and with child-like grace rediscovered most opportunely the importance of melody." From this point—late 1908—on, Ravel worked with the casual ease of a master who had come to final, knowledgeable security. Among the riches which followed in the next few years was the remarkable *Trio In A Minor For Piano, Violin, And Cello*, the composer's finest chamber work and one of the greatest chamber compositions of our century. Here one finds all of the elegance and exquisite beauty of the mature Ravel, plus a certain sense of leisurely working of musical ideas not often encountered in his later works for larger scorings. Melody and essential structural effects are allowed to grow completely organically without the pressured fears of lengthy expression as against incisive economy. And yet, economy is certainly present in the spare, clean outlines of the work, which, with the ordered reason and impulse of life itself, begins, grows and ends in what is at once an enormously big, yet logical frame. The Trio is "essential" Ravel, in that here is displayed all that is fine in his work and unique of his genius. It is one of the profound masterpieces of his career—and one of the most beautiful and moving.

The piece was written in 1914 and consists of four movements. The first, marked *Moderé* but alternating between sections marked thusly and others marked *Animé* and *Lent*, is a ravishingly melodic one, quietly yet urgently expansive in quality. The second, more sedate, scherzo-like piece, is titled *Pan-toum* and marked *Assez vite*. The title designation derives from the Malaysian word *pan-toum* adopted in our

day by both English and French poets to designate a type of verse structure consisting of a group of quatrains in which each stanza repeats as its first and third lines the second and fourth lines of the preceding stanza. A similar scheme is followed by Ravel in the use of the various musical phrases which form the basis of this movement. The third movement, *Passe-caille*, is marked *Très large* and follows the essential outline of the classical passacaglia form in which a basic musical motif of eight bars is sounded in a variety of guises each eight bars throughout the course of the piece. This movement, one of extraordinary beauty, reaches out of its quiet opening toward a climax of searing intensity. The final movement, *Final* and marked *Animé*, is a big, dramatic, essentially sunny one marked with a bursting energy and a soaring expansiveness.

Notes by EDWARD COLE

More music by RAVEL available
on M-G-M Records includes:

- E3116—ALBORADA DEL GRACIOSO, PAVANE POUR UNE INFANTE DEFUNTE, BARQUE SUR L'OCCÉAN—Gaston Poulet cond. The London Symphony Orchestra
E3114—MA MÈRE L'OYE—Ethel Bartlett and Rae Robertson, duo-pianists
E3129—PAVANE—Menahem Pressler, pianist
E3041—TIGRICE—Elizabeth Lockhart, violin, with Anatole Fistoulari cond. The London Symphony Orchestra

M-G-M RECORDS presents

Gabriel Fauré'sTrio For Piano, Violin and
Violoncello, Op. 120**The Beaux-Arts Trio**Menahem Pressler Daniel Guleit Bernard Greenhouse
Piano Violin Violoncello

Fauré, one of the truly great and original French composers of our time, lived a long rich life marked by an inspiring growth as a musician. He was born in 1845 and died in 1924 and, within his lifetime, he saw and heard and digested into his own music nearly all of the significant developments and accomplishments of French music over nearly a century. And yet, as his own music grew, changed, grew and changed again further, it always spoke clearly of his own personality, quiet, respectful of beauty, almost mystical in its ability for apprehending pure musical ideas in a sort of pristine suspension of abstraction without seeming subjectiveness. He produced an impressive body of chamber music throughout his career—in fact, he indicated by his interest almost a predilection for chamber music—after that might come vocal and keyboard music.

The two crowning achievements of his chamber music activities are the very last two works he wrote: the present Trio, Op. 120 and the String Quartet, Op. 121. The Trio was completed during 1923 when the composer was seventy-eight years old. In spite of Fauré's advanced age, the work seems quite fresh and youthful in its thrust and impulse. Like the longer, more grandly-scaled Quintet No. 2 For Piano And Strings, Op. 115, which preceded it by two years, it is masterfully careful and controlled in structure—and yet it seems to reach into the past to make use of an almost romantic freedom in the manipulation of its ideas. Its very heart is in the essential musical ideas upon which it is formed and, thus, it is completely untroubled in its progress: when an idea needs time for development, the time is taken—without the least dullness of resultant effect. The work is not effusive, however. The ideas are lean and concentrated almost to the point of abstraction, but the leisure with which they are treated is that of necessity of working and of security itself. Many scholars find in these very

factors in Fauré's late chamber works a similarity to Beethoven in feelings of scope and sprawling, yet tight structure.

The work is highly emotional to Fauré and of exquisite beauty. It is one of the true gems of modern French chamber music—perhaps the only French Trio truly worthy of a rank next to that of Ravel. Florent Schmitt finds it "as tenderly persuasive as any of Fauré's finest songs." Charles Koechlin speaks of it as "spiritually at one with the Second Quintet, especially in the Andante; it is perhaps as beautiful, though more reserved and constrained in tone. Its charm is incomparable; the balance of timbres and tessituras, so difficult to achieve in this medium, is without a fault. As for the writing, it is of amazing subtlety; as in *L'Histoire chimérique*, each note has its part to play and says more than would be thought possible... such an art, supremely civilized, a legacy from one of the most beautiful musical epochs, is marked by no stain of degeneracy. Too often civilization tends to be confounded with the refinement of luxury shown by the ages of decadence. And lately we have heard a foreign conductor, on reading the Trio of the master, speak of 'romantic femininity.' Nothing could be more false; as in the contrary, classic and virile art. It does not follow that what is sensitive and not barbarian should be affected, or that pure music and sound construction should remain absent."

The Trio is cast in three movements. It was introduced in concert by the Cortot-Thibaud-Casals Trio.

Notes by EDWARD COLE

More music by FAURÉ available
on M-G-M Records includes:

- E3098—DOLLY (Ork. Rabbadi), Op. 56—Anatole Fistoulari cond. The London Symphony Orchestra
E3116—PELLES ET MELLISANDE, Op. 80—Gaston Poulet cond. The London Symphony Orchestra
E3166—QUINTET No. 2 IN C MINOR, Op. 115—Gaby Casadesus, pianist, with The Guleit String Quartet
E3434—MALHAR ET BERGAMASQUES, Op. 112—Arthur Winograd cond. The Philadelphia Orchestra of Hamburg

THE BEAUX-ARTS TRIO is unique in many ways. To begin with, its members are all solo performers of note and stature who maintain concert careers on their own separate from their activities with the trio group. Secondly, they were formed as a unit at the request of M-G-M Records solely for the purpose of making trio recordings, but, before the first of this projected series had been accomplished in the studio, found themselves one of the most successful and widely-acclaimed chamber music attractions in public concert of the post-war era. Great musicians of our time have hailed the accomplishments of the Beaux-Arts Trio. Arturo Toscanini has called a musical evening with the group "An inspiring experience"—Robert Casadesus has called it "the finest trio I have heard in America"—Charles Munch has written "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot."—Zino Francescatti has said of The Beaux-Arts Trio: "I enjoyed tremendously the perfection and artistry of this admirable ensemble... a great ensemble with great artists." And critics during the wide transcontinental tours of the Trio have been lavish in their praise, too. All of the artists which form the Trio may be heard in solo recordings for M-G-M Records, for whom they currently record as solo artists. This marks their first appearance through recordings as members of The Beaux-Arts Trio. Watch for future releases which will encompass the standard trio literature as well as interesting works by contemporary composers for trio combination.

This M-G-M High-Fidelity recording has been produced with techniques which insure the finest possible reproduction on high-fidelity equipment as well as the equipment of standard quality. At each step of processing from the actual recording in the studio or concert hall to the final pressing, every attempt has been made to conserve and maintain proper balance and clarity throughout the range of dynamics which can be reproduced through modern recording methods.

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 A RAM SAM SAM
 HERE IS THE BEEHIVE
 WHAT DO YOU SAY TO THE ROSE?
 WHEN YOU ARE ONE
 MY GRANDFATHER CLOCK
 WE'RE GOING TO KENTUCKY
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 TOMMY THUMB
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 STARLIGHT, STARBRIGHT
 TWINKLE, TWINKLE

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 JOHN THE RABBIT
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 TEDDY BEAR, TEDDY BEAR
 LISTEN TO THE WATER
 IT'S RAINING, IT'S POURING
 RAIN, RAIN, GO AWAY
 HOLD ON TIGHT
 SEAT BELT ON
 I WENT TO SEE IT, DOCTOR
 THIS OLD MAN
 YAH
 BELLY HORSES
 FIVE JAQUES
 MISS, CROSS
 ROW, ROW, ROW YOUR BOAT



Cover Kids are Jason Clarke, Luke Dineley, Amy Hagger, Siobhan Kiernan-Molloy,

Anne Madgett, Patrick Tobias, Sean Van Wert and Layah Singer Wilson.

Recorded by George Axon at Axon Music Productions, Toronto.

COVER PHOTOGRAPHY BY BERNIE LEROUX COVER DESIGN BY ROBERT DEAST

Songs and Games for Toddlers was produced by Katharine Smithrim and Bill Usher as an adaptation of her classes for two and three year olds.

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BACH

CONCERTO IN F MAJOR ("Italian")
PARTITA NO. 1 IN B-FLAT MAJOR
PARTITA NO. 2 IN C MINOR

GLENN GOULD

at the piano

"The foremost pianist this continent has produced in recent decades," wrote Critic Alfred Frankenstein in *High Fidelity Magazine*.

"A pianist of divine guidance," said Jay Harrison in the *New York Herald Tribune*.

He plays Bach, wrote a distinguished critic, Professor Heinrich Neuhaus, "as if he were one of the pupils of the Thomaskirche cantor, sharing his meals with him in the refectory and blowing the organ when his teacher played for his parishioners . . . The music seems to speak through his playing; the composer has been dead long since but his music is alive today and it will live long . . ."

Such is the praise that has greeted each appearance of Glenn Gould, the distinguished Canadian pianist. When Mr. Gould made his recording debut, with the immensely difficult and demanding *Goldberg Variations* of Bach (ML 5060), his performance was so masterful that it elicited bravos from critics who found it difficult to believe that a young artist could offer such probing, sensitive interpretations. Mr. Gould has further demonstrated his rare understanding of Bach's music with recordings of the *Partitas Nos. 5 and 6* and two *Fugues* (ML 5186) and displayed his sympathy with contemporary music in an outstanding recital of music by Berg and Schoenberg (ML 5336).

Glenn Gould was born in Toronto, Ontario, in 1932. He began his studies of music with his mother,

continued on back page

COLUMBIA
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BACH / Glenn Gould, Pianist

CONCERTO IN F MAJOR ("Italian") • PARTITA NO. 1 IN B-FLAT MAJOR • PARTITA NO. 2 IN C MINOR



Mr. Gould was recently the subject of a two-part motion picture, filmed by the National Film Board of Canada. Part I (*Of the Record*) is an informal portrait of the artist in his country home, not far from Toronto. Part II (*On the Record*) documents a Gould recording session for Columbia Records. The films are distributed in the United States by Contemporary Films, New York.

(continued from front cover)

when he was three, and later entered the Royal Conservatory of Music in Toronto. At twelve he completed his work there, having earned the highest grades in all of Canada, and becoming the youngest graduate in the school's history.

He made his concert debut in 1947 with the Toronto Symphony Orchestra, and first appeared in the United States in 1955 in Washington, D.C., following it with a recital at Town Hall in New York City. Of his Washington debut, Paul Hume wrote "It is unlikely that the year 1955 will bring us a finer piano recital, and we shall be lucky if it brings others of equal beauty and significance. Glenn Gould is a pianist with rare gifts for the world... We know of no other pianist anything like him of any age."

Shortly after his Town Hall recital Mr. Gould recorded his now celebrated performance of the *Goldberg Variations*, and has continued his career as concert and recording artist to ever-increasing acclaim. Along with the music of Bach and Beethoven, he has shown deep sympathies for the music of more recent times, and works by Richard Strauss, Arnold Schoenberg and Anton Webern are among his numerous repertoire and frequently presented on his thoughtfully designed programs. An

avid reader, he prefers the works of Mann, Kafka, Tolstoy, Dostoyevsky and Nietzsche, and is himself a writer of several works on the masters of the Viennese school. He has also lectured at the University of Toronto. Mr. Gould is a composer as well; his *Opus One*, a string quartet, was commissioned by the Canadian Broadcasting Company and is scheduled for recording in the near future.

In 1957, Mr. Gould went to Russia as a cultural ambassador, and once again won tumultuous applause from both critics and public. "I assure you," wrote Prof. Neuhaus, "that the pianist Gould is not simply a pianist; he is a phenomenon."

Johann Sebastian Bach was born in Eisenach, March 21, 1685, and died in Leipzig, July 28, 1750. Although the number of his musical compositions was prodigious, only a very few were published during his lifetime. Among those was the *Italian Concerto*. The *Concerto* was in Part II of the *Clavierübung* and its title page stated that contained therein was "A *Concerto* after the Italian Taste... Composed for Music Lovers, to Refresh Their Spirits." The work was written for clavier and was included in a discussion of concertos for solo instruments by a contemporary of Bach—the critic Johann Adolph Schübe.

In such concertos for solo instruments, particularly those for clavier, Schübe notes "... the basic structure is kept the same as in concertos for many instruments. The bass and middle voices, which are added now and then to fill out the texture, must represent the subordinate parts. And those passages which above all form the essence of the concerto must be most clearly differentiated from the rest. This can very well be done if, after the principal idea of a fast or slow movement is concluded with a cadence, new and distinct ideas enter and these in turn give way to the principal idea in varying keys. By such means, a piece of this sort for one instrument becomes quite similar to one for many instruments. There are some quite good concertos of this kind, particularly those for clavier. But prominent among published musical works is a clavier concerto of which the author is the famous Bach in Leipzig and which is in the key of F major. Since this piece is arranged in the best possible fashion for this kind of work, I believe that it will doubtless be familiar to all great composers and experienced clavier players, as well as to amateurs of the clavier and music in general. Who is there who will not admit that this clavier concerto is to be regarded as a perfect model of a

well-designed solo concerto?"

In 1731 Bach published six Partitas, known also as *German Suites*, written for clavier and presented as the First Part of the *Clavierübung*. Bach called this his *opus primum* even though numerous vocal works had preceded it. The Partitas, Bach announced, consisted in "Preludes, Allemandes, Courantes, Sarabandes, Gigue, Minuets, and other Galanteries."

The Partitas were published singly before they appeared in the *Clavierübung*. Partita No. 1 in B-Flat Major first appeared in 1726. The movements are marked: I. *Præludium*; II. *Allemande*; III. *Corrente*; IV. *Sarabande*; V. *Menuet I*; Menuet II; VI. *Giga*. Partita No. 2 in C Minor was first printed in 1727 and the movements are marked: I. *Sinfonia* (Grave, Adagio; Andante); II. *Allemande*; III. *Courante*; IV. *Sarabande*; V. *Rondeaux*; VI. *Capriccio*.

According to Johann Nicolaus Forkel, who wrote an appraisal of the composer Bach and his works, the Partitas made, in their time "a great noise in the musical world. Such excellent compositions for the clavier had never been seen and heard before. Anyone who learnt to perform well some pieces out of them could make his fortune in the world thereby"; and, almost as though he were speaking for

this very occasion, he noted that by performing these works "a young artist might gain acknowledgement... they are so brilliant, well-sounding, expressive, and always new."

Among the many exciting performances by Glenn Gould on Columbia Masterworks are:

Beethoven: *Concerto No. 3 in C Minor for Piano and Orchestra*, Op. 37, The Columbia Symphony Orchestra, Leonard Bernstein, conductor. ML 5418. MS 6096 (stereo-fidelity).

Berg: *Sonata for Piano*, Op. 1; Schoenberg: *Three Piano Pieces*, Op. 11; Krenek: *Sonata No. 3*, Op. 92, No. 4. ML 5336. Beethoven: *Concerto No. 1 in C Major for Piano and Orchestra*, Op. 15; Bach: *Concerto No. 5 in F Minor for Piano and Orchestra*, The Columbia Symphony Orchestra, Vladimir Golschmann, conductor. ML 5298. MS 6017.

Haydn: *Sonata No. 3 in E-Flat Major*; Mozart: *Sonata No. 10 in C Major*, K. 330; *Fantasia and Fugue in C Major*, K. 391. ML 5274.

Bach: *The Goldberg Variations*, ML 5060.

Library of Congress catalog card number R60-1110 applies to this record.

The selections are followed by their timings, the works are Public Domain.

Side I: Concerto in F - Allegro - 4:05; Adagio - 5:55; Fresto - 3:40; Partita No. 1 - Preludium - 1:50; Allemande - 1:55; Corrente - 1:41; Sarabande - 3:08; Menuet I; Menuet II - 1:27; Giga - 1:21.

Side II: Partita No. 2 - Sinfonia - 3:12; Allemande - 3:14; Courante - 1:15; Sarabande - 2:35; Rondeaux - 1:35; Capriccio - 1:47.

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Lenard Druss, flute; Dorothy Ashby, harp;

SNOWFALL ASCAP 3:18

Dorothy Ashby, harp.

DANCE OF THE SUGARPLUM FAIRY BMI 3:24

Lenard Druss, woodwinds; Ron Steele, sitar.

DECK THE HALLS BMI 4:35

SANTA CLAUS IS COMING

TO TOWN ASCAP 3:00

Cleveland Eaton, cello.

SIDE 2 TIME

SLEIGH RIDE ASCAP 2:43

Lenard Druss, flute.

MERRY CHRISTMAS,

BABY BMI 4:08

Dorothy Ashby, harp.

JINGLE BELLS BMI 3:30

Phil Upchurch, guitar (courtesy of Milestone Records); Lenard Druss, English horn

THE CHRISTMAS SONG ASCAP 3:34

Bobby Christian, vibes.

PARADE OF THE WOODEN SOLDIERS BMI 3:32

Lenard Druss, piccolo; Bobby Christian, vibes.

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Berlioz

SYMPHONIE FANTASTIQUE

PIERRE MONTEUX conducting the VIENNA PHILHARMONIC ORCHESTRA

(Recorded in Vienna)

Twenty years ago it was the fashion to regard the music of Berlioz as incidental to his prose. Today the pendulum has swung so far in the opposite direction that one is almost afraid to mention the fact that any composition of Berlioz has literary implications. But the *Symphonie Fantastique* without the composer's own "program" would be *Hamlet* without *Hamlet* — or, to put it more correctly, without *Ophelia* — and one is forced to quote it regardless of current critical notions.

Berlioz put the symphony together and wrote the "program" for it because he was in love with the Shakespearean actress, Henrietta Smithson, whom he had first seen on the stage in Paris in 1827, when he was 24 years old. In 1830 he conceived the idea of writing a great symphony to celebrate his love. He drew thriftily on his notebooks for this purpose; much, if not most of the symphony had previously been composed for various operas and ballets, and its creation was more a matter of assembling and editing than a fresh composition. While this process was going on, rumors regarding Miss Smithson's conduct in London reached Berlioz, and his resentment boiled up into the finale of the *Fantastique*, one of the most priceless slanders ever set down in music. But Henrietta did not see it as slander; she was deeply moved when she heard the symphony in 1832, and not long afterward she and Berlioz were married.

The "program" opens with a general "argument":

A young musician of abnormal sensitivity and perversity imagination poisons himself with opium in a paroxysm of amorous despair. The narcotic dose, too feeble to cause death, plunges him into a heavy sleep accompanied by the weirdest visions, in which his sensations, emotions, and memories, as they pass through his diseased brain, are transformed into musical images and ideas. The helved one herself becomes to him a melody, an *idée fixe*, which haunts him everywhere.

Berlioz then provides separate notes on each movement:

1. *Reveries; Passions*. First he recalls that weariness of the soul, those indefinable passions, the objectless joys which he experienced before meeting her whom he adores; then the volcanic love with which she at once inspired him, his delirious suffering, his furious jealousy, his returns to tenderness, his religious consolation.
2. *A Ball*. He discovers his beloved in the midst of the tumult of a brilliant festival.
3. *Scene in the Country*. One summer evening in the country he hears two herdsmen who call to one another with a *run des vaches*. The pastoral due in such surroundings, the gentle rustle of the trees softly swayed by the wind, some reasons for hope that he has lately

harbored — all conspire to fill his heart with unwonted tranquillity and imbue his ideas with brighter colors. But she appears, and a spasm contracts his heart. Black presentiments assail him . . . should she prove false. . . . One of the herdsmen resumes his rustic tune, but the other answers not. The sun sets . . . distant thunder . . . solitude . . . silence.

4. *March to the Scaffold*. He dreams that he has killed the adored one, that he is condemned to death and led to execution. The procession advances to the sound of a march, now gloomy and ferocious, now solemn and brilliant, in which unceasingly the dull thud of heavy footsteps gives place to noisy outbursts. At the end, the *idée fixe*, like a last thought of love, appears for a moment, to be broken by the fatal ax.

5. *Dream of a Witches' Sabbath*. He sees himself at a witches' sabbath, in the midst of a hideous crowd of ghouls, sorcerers, and monsters of every description, united for his burial. Uncertainly sounds, groans, shrieks of laughter, distant cries, to which others respond. The melody of the loved one is heard, but it has lost its character of nobleness and timidity; it is no more than an ignoble dance tune, trivial and grotesque. It is she who comes to the sabbath! A howl of joy greets her arrival. She mingles with the diabolical orgy. The funeral knell, burlesque of the *Dies Irae*. Dance of the witches. The dance and the *Dies Irae* combined.

The first thing to be said in comment on all of this is that the work, except for its short fourth movement, is constructed like any nineteenth-century symphony, with a sonata-form first movement, a waltz taking the place of a scherzo, a sonata-form slow movement, and a finale combining the formal characteristics of variation and rondo. It is all held together by a recurrent melody, the *idée fixe*, in much the same manner as the Fifth Symphony of Beethoven. In other words, the *Fantastique* is a symphony and not a formless musico-literary rhapsody.

The second thing to be said is that the "program" is very vague at the beginning but becomes more specific as the symphony moves along. The "program" for the first movement — *Reveries; Passions* — really says very little, and could be applied to any symphonic first movement in the literature, from Beethoven to Shostakovich. The music does not become specifically descriptive until we reach the shepherds at the start and finish of the *Scene in the Country*; most of that scene, however, is as "pure" music as anything in Mozart. But the *March to the Scaffold* and the *Dream of a Witches' Sabbath* really are descriptive pieces, corresponding to their literary "programs" in great detail. In the *Witches' Sabbath* scene, the ancient plainsong melody of the *Dies Irae* is subjected to syncopation to suggest

the blasphemous ceremony; this is doubtless the first instance of the jarring of the classics on record.

The third thing to be said is that the symphony is full of those orchestral innovations for which Berlioz is famous. The two harps of the ball scene, the English horn and oboe duet of the shepherds, the use of kettledrums in chords for the distant thunder, the employment of the shrill E-flat clarinet and the wood of the bows of the violins in the grotesque finale are outstanding among these innovations, but what counts most is the composer's uniquely colorful handling of the orchestra as a whole.

* * * *

Born, raised, and trained in Paris, Pierre Monteux won his reputation as the "creator" of music by Stravinsky, Debussy, Ravel and Prokofiev in the heady days, just before the outbreak of the First World War, when Paris was the musical capital of the world. Since that time, it has also become apparent that he is the world's foremost interpreter of the French classics and romantics.

In his years as permanent conductor of the Boston Symphony, the San Francisco Symphony, the Amsterdam Concertgebouw Orchestra, and the Symphony Orchestra of Paris (which he founded), his advocacy of the great French composers was as staunch as it was authoritative; he has, in fact, been one of the leading figures in the Berlioz revival which has been so signal a feature of the world's musical life in recent decades.

Today, at an astonishingly vigorous 84, Monteux' activities are not limited to any one city, country, or continent. He was the first French conductor to win a following in the German-speaking countries after World War II, and in recording the *Symphonie Fantastique* with the Vienna Philharmonic, he follows a trail blazed by Berlioz himself, for Berlioz repeatedly visited Vienna, Berlin, and the other German-speaking music centers as interpreter of his own works.

Notes by ALFRED FRANKENSTEIN
Music and Art Editor of the San Francisco Chronicle

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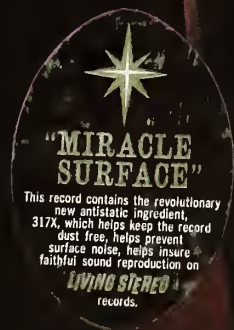


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AT CARNEGIE HALL

THE COMPLETE CONCERT



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LIVING STEREO

BELAFONTE

RCA VICTOR



A "New Orthophonic" High Fidelity Recording

RETURNS TO CARNEGIE HALL

with Odetta - Miriam Makeba - The Chad Mitchell Trio - The Belafonte Folk Singers

Recorded during the performance at Carnegie Hall



BELAFONTE RETURNS TO CARNEGIE HALL

HARRY BELAFONTE Suzanne **HARRY BELAFONTE AND THE BELAFONTE FOLK SINGERS** Jump Down Spin Around • A Little Lyric of Great Importance • Chickens
Henè Ma Tov • I Know Where I'm Going • Old King Cole • La Bamba **HARRY BELAFONTE AND ODETTA** A Hole in the Bucket **HARRY BELAFONTE AND MIRIAM
MAKEBA** One More Dance **MIRIAM MAKEBA AND THE BELAFONTE FOLK SINGERS** The Click Song **ODETTA** I've Been Driving on Bald Mountain - Water Boy **THE CHAD
MITCHELL TRIO** I Do Adore Her • Vaichazkem • The Ballad of Sigmund Freud **THE BELAFONTE FOLK SINGERS** Didn't It Rain • The Ox Drivers • The Red Rosy Bush



STEREO

WW S-7114

THE TURTLES

HAPPY TOGETHER

SHE'D RATHER BE WITH ME





SIDE I / 1. MAKIN' MY MIND UP*—Preacher Pub. (BMI)—Dalton & Montgomery—2:20 / **2. GUIDE FOR THE MARRIED MAN**—Robbins, Feist & Miller (ASCAP)—Williams & Bricusse—2:59 / **3. THINK I'LL RUN AWAY**—Ishmael (BMI)—Kaylan & Volman—2:15 / **4. THE WALKING SONG**—Ishmael Music (BMI)—Kaylan & Nichol—2:15 / **5. ME ABOUT YOU**—Chardon Music (BMI)—Bonner & Gordon—2:27 / **6. HAPPY TOGETHER**—Chardon Music (BMI)—Bonner & Gordon—2:50 ● **SIDE II / 1. SHE'D RATHER BE WITH ME**—Chardon Music (BMI)—Bonner & Gordon—2:17 / **2. TOO YOUNG TO BE ONE**—Faithful Virtue Music (BMI)—Eisner—2:05 / **3. PERSON WITHOUT A CARE**—Ishmael Music (BMI)—Nichol—2:43 / **4. LIKE THE SEASONS***—Ishmael Music (BMI)—Zevon—1:48 / **5. RUGS OF WOODS & FLOWERS**—Ishmael Music (BMI)—Kaylan & Nichol—3:00 ● **FEATURING** / Howard Kaylan—Vocal / Al Nichol—Lead Guitar & Vocal / Jim Tucker—Rhythm Guitar / Mark Volman—Vocal & Special Effects / John Barbata—Drums / Jim Pons—Bass Guitar & Vocal ● **TURTLE INTERNATIONAL FAN CLUB**—449 So. Beverly Drive—Beverly Hills, California ● Photography—Guy Webster / Graphics—Tom Wilkes / Recorded at: Sunset Sound, Hollywood, Calif.—Bruce Botnick, Engineer & Sound Recorders, Hollywood, Calif.—Armin Steiner, Engineer / Produced by Joe Wissert—A Product of Koppleman-Rubin Assoc. / *Produced by Bones Howe

Phyllis



A FEELING'S COMING OVER ME



PRODUCED BY ROGER BARTLETT

SIDE ONE

Phyllis:

A FEELING'S COMING OVER ME*

Horns arranged by George Small

AND WHEN WE DANCED*

Rhythm arranged by Tony Conniff

Strings and horns arranged by Martin Balk

RELAX AND LET LOVE HAPPEN**

Strings and horns arranged by Martin Balk

NEVER GONNA HAVE**

Strings, horns and flutes arranged by George Small

I BELIEVE IN HAPPY ENDINGS*

Horns arranged by Martin Balk

Drums: Richard Morales

Bass: Tony Conniff

Pianos: Robbie Kondor

Guitars: Jim A. Rippetoe, Roger Bartlett

Perussion: Boris Kinsberg

Tenor Sax: Crispin McCormick, Cioe John Hagen

Alto Sax and Flute: Charles "Fuzz" Lagond

Trumpets: Peter Ecklund, John Eckert, David Scott

Trombone: Art Baron

Violins: Richard Henrickson, Tony Posk,

Regis Iandiorio, Michael Comins

Cellos: Eugene Moye, Richard Loeber

Background Vocals: Liz Corrigan

Diana Mae Munch

Raun MacKinnon

SIDE TWO

The Other Side of Phyllis:

I'M JUST A SIMPLE OL' COUNTRY GIRL**

I WROTE A SONG ABOUT IT***

I'VE GOT A MILLION MEMORIES*

MY LOVE IS A LIGHT*

Drums: Paul Kimbarow

Bass: Tony Conniff

Pianos: Billy Mernit, Robbie Kondor

Guitar: Roger Bartlett (Elmo), Larry Caiola

Pedal Steel and Banjo: Larry Campbell (Booger)

Fiddle: Phyllis MacBryde

Tambourine: Butch Jones

Background Vocals: Roger Bartlett (Elmo)

Walter Geismar (Rhinstone Dirty Doo)

The Sole Sisters:

Liz Corrigan

Paula Lockheart

Pig Snorts: Walter Geismar

*Written by Phyllis MacBryde

MacHarmony Music/ASCAP

**Written by Phyllis MacBryde and Roger Bartlett

MacHarmony Music/ASCAP and Teletub Music/BMI

***Written by Phyllis MacBryde and Walter Geismar

MacHarmony Music/ASCAP

Recorded at: Dimensional Sound Studios, New York

Engineer: Butch Jones

Assistant Engineers: Hugo Dwyer, Lance Krive, Fred Jacobs

Cover Design and Production: Karen Barrett

Heather Herman

Jessica Jason

Special Assistance: Nancy Bell Brass

Photos: Jack Neuback

Hair Styles: Michael Kriston

Clothing Design: Walter Peterson, New York

a special thanks to my mother

— Phyllis



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STEREO

FOLKWAYS RECORDS FX 6196

CRYSTALS New Music for Relaxation 2 Craig Kupka



PHOTO BY DAVID HANENBERGER

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FX 6196

CRYSTALS

New Music for Relaxation

Craig Kupka 2

Originally issued in 1982 as FX 6196 by Moses Asch for Folkways Records

SIDE ONE

Trombones of Lithia (Kupka, Ose, Sawhill) 19:48

SIDE TWO

Crystals (Beede, Kupka) 21:01

Norman Beede: Fender Rhodes EK-10 electric
piano, Siel synthesizer
Craig Kupka: Trombone, MXR digital delay,
Arp synthesizer
Bob Ose: Trombone
Kenny Sawhill: Bass trombone

Produced by: Craig Kupka
Recorded by: Norman Beede,
Craig Kupka and Bob Ose
Location: kupkastudios,
El Sereno, CA

Cover Photography: David Hanenberger

Extensive field testing found this lovely album as popular as Mr. Kupka's first, CLOUDS. In relaxation, meditation, quiet times in elementary schools, homes or offices, yoga, dance therapy, modern dance classes, and all settings that require quiet, non-rhythmic music, CRYSTALS is an absolute must.

CRYSTALS

New Music for Relaxation

Craig Kupka 2

DESCRIPTIVE NOTES ARE INSIDE

Smithsonian
Smithsonian Folkways Recordings
Washington DC 20560-0520
www.folkways.si.edu

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SMITHSONIAN
FOLKWAYS
RECORDINGS

LC 9628



Norman Beede:

Fender Rhodes EK-10 electric piano, Siel synthesizer



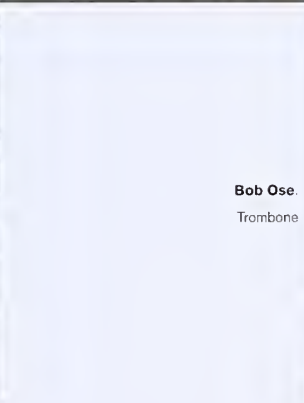
Craig Kupka:

Trombone, MXR digital delay, Arp synthesizer



Kenny Sawhill:

Bass trombone



Bob Ose:

Trombone



Credits

Originally produced by Craig Kupka

Reissue produced by Smithsonian Folkways Recordings, 2020

Recorded and mixed by Norman Beede, Craig Kupka, and Bob Ose

Original cover design and photos by David Hanonberger

Remastered by Pete Reniger

Executive producers: Hub Schippers and John Smith

Production manager: Mary Monour

Production assistant: Kate Harrington

Reissue art direction, design and layout by Coolay Design Lab, coolaydesignlab.com

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1. Trombones of Lithia (19:48)
(Craig Kupka, Bob Ose, Kenny Sawhill)

1. Crystals (21:01)
(Norman Beede, Craig Kupka)

Crystals: New Music for Relaxation #2

FOLKWAYS FX 6196

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“The Light You are seeking is inside.
The Light is Life, is Love, is You.
Find it, nurture it, share it.
To seek it is to take part in the infinite.”

People are drawn to meditation. It's like “coming home,” recovering and savoring parts of ourselves we have grown distant from. It leads to discovering more of our human potential and our “humanness.” And as we work consistently at achieving satisfying journeys to our innermost self, one thing becomes clear: there is no grand finale to the human growth potential. Meditation—as in all serious matters—is an ongoing process; we seek a goal knowing it is forever unattainable.

And it is to this end, and to those seekers on this lifelong quest, that Mr. Kupka dedicates his second album. The demand for another musical offering has been great. *Crystals: Music for Relaxation #2* reaches new realms of soothing meditative sounds. Described by one active participant in relaxation classes, *Crystals* is:

“Warm winds carry the listener on an inner journey rich with poems of streaming color. A counterpoint of wind chimes, light and shadow on a lake and leaves gently floating to a forest floor.”

Each cut is unique and very beautiful. Side I, “Trombones of Lithia,” presents sonorous, long, sustained tones recorded in a sonically “quiet” hall. The result is a most spiritual musical environment, transporting the listener easily into a relaxed meditative state. The slowly undulating trombone chords (reminiscent of the longer “warm” red wavelengths in the color spectrum) allow the individual to freely move to deeper levels of relaxation and meditation without imposing a sense of rhythm or meter, and yet the music helps guide and lead the listener deeply into oneself. The mellow trombone sound produced has a unique overtone structure with only “soft” edges to it, nothing hard and brassy to disturb one's concentration. The middle ranges of the trombone are almost exclusively used in order to help achieve such a sound.

The second side, “Crystals,” produced entirely on electric keyboards, is a continuation of the “feel” of music on the first album, *Clouds* (Folkways FMX 6195). The Fender Rhodes EK-10 electric piano with its unique non-dissonant overtone structure, the Arp and Siel synthesizers with their gentle “rounded” colorful settings, combine to produce a music that utilizes a tension-relaxation principle to promote ever-deepening states of introspection while still allowing the individual the freedom of choice, of direction, of thought. Only intervals and chords capable of producing such a state were chosen after much search and experimentation.

Extensive field-testing found this lovely album as popular as Mr. Kupka's first, *Clouds*. In relaxation, meditation, quiet times in elementary schools, homes or offices, yoga, dance therapy, modern dance classes, and all settings that require quiet, non-rhythmic music, *Crystals* is an absolute must.

Happiness, peace, and love to all on your voyages of self-exploration.

—Nancy Kupka

NANCY KUPKA, M.A. in Dance Therapy from UCLA, has performed professionally for 15 years with ballet and modern dance companies across the USA and Europe. Currently she is choreographer/performer with the South Coast Dance Arts Alliance and Assistant Professor of Dance at California State University, Los Angeles. She is active in the field of dance therapy/relaxation and is a member of the American Dance Therapy Association teaching workshops throughout the Southern California area.

GENTLEMEN, BE SEATED!



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(A Complete Minstrel Show)

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TENOR

JOHN NEHER, BASSO

STANLEY KIMES,
BARTONE

OSIE JOHNSON,
Song Stylist

THE QUARTONES

THE MERRILL STATON

GEORGE

UNCLE JOHN COLE,
Banjo Virtuoso

ORCHESTRA & CHORUS CONDUCTED BY
ALLEN ROTH
ALL ARRANGEMENTS BY O. B. MASINGILL

PROGRAM

MARCH There'll Be A Hot Time In The Old Town Tonight
Waitin' For The Robert E. Lee

MEDLEY Oie Dan Tucker, Mandy Lee,
Old Folks At Home, Camptown Races,
In The Evening By The Moonlight

CAN'T YOU HEAR ME CALLIN' CAROLINE

SHINE ON HARVEST MOON

I WISH'T I WAS IN PEORIA

OH, BY JINGO

I WONDER WHAT'S BECOME OF SALLY?

LASSUS TROMBONE

WHEN THE BELL IN THE LIGHTHOUSE RINGS (Ding Dong)

GRAND FINALE (Hello! Ma Baby, Honeymoon,
I Wonder Who's Kissing Her Now,
Goodbye, My Lady Love)



PG-9011



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**RAY CONNIFF
And The Singers**

4-33104
ZSP 113993
2:30

SOMEWHERE, MY LOVE

-P. F. Webster - M. Jarre-
(Lara's Theme from "Dr. Zhivago" -
an M-G-M Picture)

Produced by Ernie Altshuler

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PIEŚNI WALKI

a. 1. Serce w plecaku (M. Zieliński)
2. Czerwone maki na Monte Casino (A. Schütz - F. Komarski)

b. 3. Rozszumiały się wierzby płaczące (St. R. Sługocki)
4. Oka (St. L. Pasternak)

CHÓR CZEJANDA
Zespół instrumentalny
J. ABRATOWSKIEGO





STAROWARSZAWSKIE
PIOSENKI

**IGOR
SMIAŁOWSKI**

PIOSENKI
STAROWARSZAWSKIE ŚPIEWA



IGOR ŚMIAŁOWSKI



1. ZIMAJER — POLKA
(T. Wadowski — sł. ludowe)
2. WARSZAWIANKA W PIEKLE
(piosenka starowarszawska)
3. POLKA W SZAFLIKU
(muz. lud — sł. K. Laskowski)
4. ZIELONE ŚWIĄTKI
NA BIELANACH
(piosenka starowarszawska)

Zespół „Szczęśliwa Trzynastka“
pod kier: S. Rososińskiego (1, 2)

Zespół instr. pod kier: M. Krzyńskiego (3, 4)

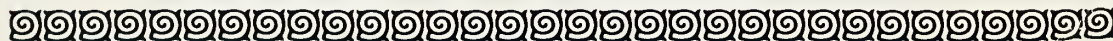


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STEREO
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HOLDIN' OUT FOR LOVE
(Cynthia Weil/Tom Snow)
(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.
EXECUTIVE PRODUCER: CLIVE DAVIS

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ATLANTIC RECORDS



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(Burt Bacharach & Hal David)

THE SWEET INSPIRATIONS

Arranged by Arif Mardin

Produced by Tom Dowd

From Atlantic LP 8201

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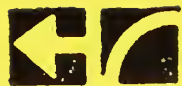


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Collector Series 45's



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HOME FOR CARNIVAL

KDS-2006

Kitch Music

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**SIDE 1
STEREO**

1. HOME FOR CARNIVAL 3:19
2. PAN IN HARMONY 4:34
3. FLAG WOMAN 5:30
4. WEEKES THE ROAD MARCH CHAMP 3:30
5. IN THE BAMBOO 3:44

All Selections composed by Aldwyn Roberts

LORD KITCHENER

Chorus by: **EARTHWORMS**

Music: Arr. and Acc. by CLIVE BRADLEY

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HOME FOR CARNIVAL

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SIDE 2
STEREO

1. O'HALLORAN COCK 3:34
2. ME P. P. RUN OUT OF GAS 5:17
3. WATER LILLEE 3:34
4. SOUL LOVE 4:12
5. GE ME 3:49

All Selections composed by Aldwyn Roberts

LORD KITCHENER

Chorus by: EARTHWORMS

Music: Arr. and Acc. by CLIVE BRADLEY

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THE NEW SOUND! Volume II

**LES PAUL
with
MARY FORD**

**Album CCN-286
15748**

**PART I
7615-Y**

IN THE GOOD OLD SUMMERTIME
(George Evans-Ren Shields)

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THE NEW SOUND! Volume II

**LES PAUL
with
MARY FORD**

**Album CCN-286
15748**

**PART 6
7619-Z**

LA ROSITA
(Paul Dupont-Allan Stuart)

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THE NEW SOUND! Volume II
LES PAUL
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PART 2
7618-Y

THREE LITTLE WORDS
(Harry Ruby-Bert Kalmar)

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**LES PAUL
with
MARY FORD**

**Album CCN-286
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**PART 5
7617-Z**

MOON OF MANAKOORA
(Alfred Newman-Frank Loesser)

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THE NEW SOUND! Volume II

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PART 3
7620-Y

THE LONESOME ROAD
(Nat Shilkret-Gene Austin)

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with
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PART 4
7616-Z

I'M FOREVER BLOWING BUBBLES

(Jaen Kenbrovin-John William Kellette)

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SPOKEN ARTS



SA 717

Made in U.S.A.

SIDE ONE

PR-4M-6130

Time: 25:44

MARC BLITZSTEIN

Discussing THE CRADLE WILL ROCK

**SONGS SUNG BY RODDY McDOWALL, EVELYN LEAR,
JANE CONNELL, ALVIN EPSTEIN**

Directed by Arthur Luce Klein

33 $\frac{1}{3}$ RPM

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SPOKEN ARTS



SA 717

Made in U.S.A.

SIDE TWO

PR-4M-6131

Time: 25:48

MARC BLITZSTEIN

Discussing NO FOR AN ANSWER and REGINA

**SONGS SUNG BY BRENDA LEWIS, EVELYN LEAR,
JOSHUA SHELLEY, GEORGE GAYNES**

Directed by Arthur Luce Klein

33 $\frac{1}{3}$ RPM

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M-G-M

TRIO IN A MINOR (Ravel)

M-G-M E3455

Side 1

THE BEAUX-ARTS TRIO
Daniel Guilet, violin
Bernard Greenhouse 'cello
Menahem Pressler, piano

MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.



M-G-M

TRIO IN D MINOR, Op. 120 (Faure)

M-G-M E3455

Side 2

THE BEAUX-ARTS TRIO
Daniel Guilet, violin
Bernard Greenhouse 'cello
Menahem Pressler, piano

MGM RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

SONGS AND GAMES FOR TODDLERS

**BOB McGRATH AND KATHARINE SMITHRIM
WITH THE PERCUSSION OF BILL USHER**

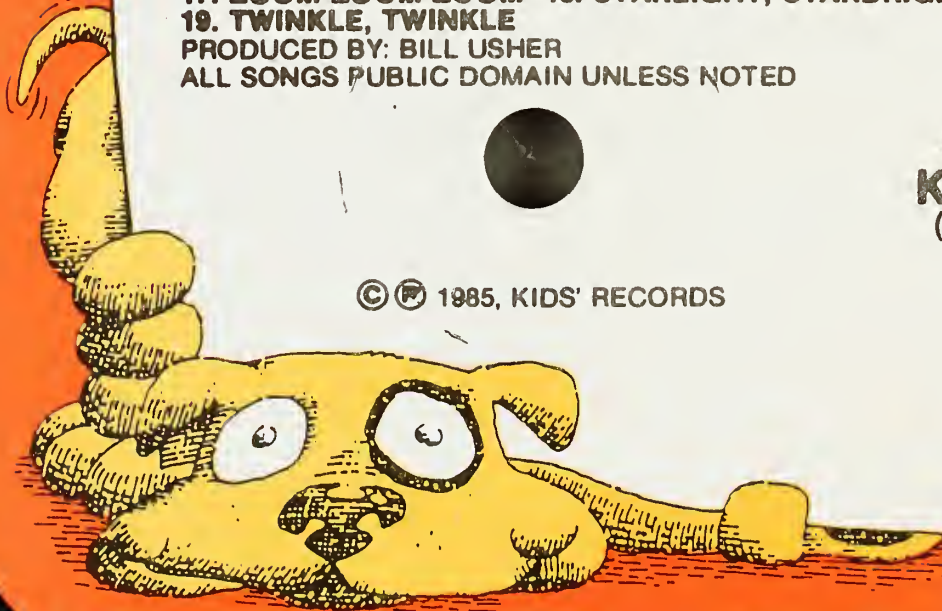
1. YOUR NAME IS... (Lonnice Romney/Knapsack Music CAPAC)
2. RIG A JIG JIG 3. JACK BE NIMBLE
4. SLITHERY SNAKE (KATHARINE SMITHRIM)
5. ENGINE, ENGINE 6. BUBBLE GUM (LINDA LALLOUZ)
7. SOMETHING IN MY POCKET 8. I WANT TO DO IT MYSELF
9. A RAM SAM SAM 10. HERE IS THE BEEHIVE 11. WHAT DO YOU SUPPOSE?
12. WHEN YOU ARE ONE 13. MY GRANDFATHER CLOCK
14. WE'RE GOING TO KENTUCKY
15. SHAKE YOUR SHAKER SLOWLY 16. TOMMY THUMBS UP
17. ZOOM ZOOM ZOOM 18. STARLIGHT, STARBRIGHT
19. TWINKLE, TWINKLE

PRODUCED BY: BILL USHER

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SIDE ONE
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(KRL 1016A)

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**BOB McGRATH AND KATHARINE SMITHRIM
WITH THE PERCUSSION OF BILL USHER**

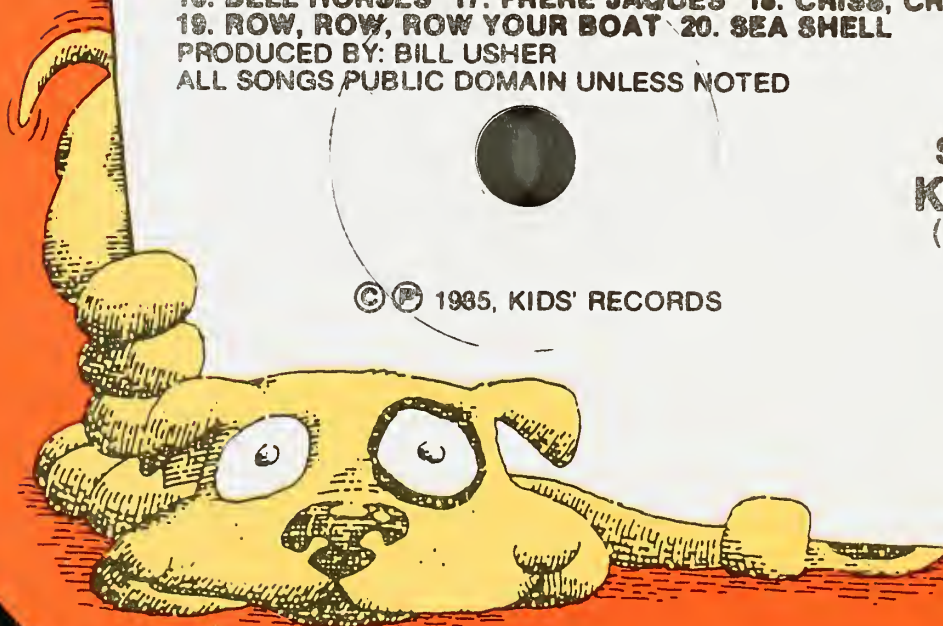
1. BUMPIN' UP AND DOWN 2. JOHN THE RABBIT
3. HOP SCOTCH POLKA 4. JELLY IN THE BOWL
5. WALK WHEN THE DRUM SAYS WALK 6. FIVE LITTLE
DUCKS 7. TEDDY BEAR, TEDDY BEAR 8. LISTEN TO THE
WATER (BOB SCHNEIDER/SCHORN PUBLISHING) 9. IT'S
RAINING, IT'S POURING 10. RAIN, RAIN, GO AWAY 11. HOLD
ON TIGHT (Lonnice Romney/Knapsack Music CAPAC)
12. SEAT BELT ON (Lonnice Romney/Knapsack Music CAPAC)
13. I WENT TO SEE MY DOCTOR 14. THIS OLD MAN 15. HI YAH
16. BELL HORSES 17. FRERE JAQUES 18. CRISS, CROSS
19. ROW, ROW, ROW YOUR BOAT 20. SEA SHELL

PRODUCED BY: BILL USHER

ALL SONGS PUBLIC DOMAIN UNLESS NOTED

SIDE TWO
KRL 1016
(KRL 1016B)

© 1985, KIDS' RECORDS



TRADEMARK OF KIDS' RECORDS MADE IN CANADA BY/FABRIQUE AU CANADA PAR

KIDS' RECORDS

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STEREO

FIDELITY

B A C H

GLENN GOULD, Piano

CONCERTO IN F MAJOR ("Italian")

1. I - Allegro
2. II - Adagio
3. III - Presto

MS 6141
NONBREAKABLE

Side 1
XSM 49350

PARTITA NO. 1 IN B-FLAT MAJOR

4. I - Praeludium
5. II - Allemande
6. III - Corrente
7. IV - Sarabande
8. V - Menuet I; Menuet II
9. VI - Giga

COLUMBIA
MASTERWORKS

® "COLUMBIA," "MASTERWORKS," ® MARCAS REG. MADE IN U.S.A.

STEREO

FIDELITY

BACH

GLENN GOULD, Piano

PARTITA NO. 2 IN C MINOR

MS 6141
NONBREAKABLE

Side 2
XSM 49351

1. I - Sinfonia (Grave Adagio;
Andante)
2. II - Allemande
3. III - Courante
4. IV - Sarabande
5. V - Rondeaux
6. VI - Capriccio

COLUMBIA

MASTERWORKS



"COLUMBIA,"

"MASTERWORKS,"



MARCAS REG. MADE IN U.S.A.

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM

2362

K2RP-4298

SIDE 2
RED SEAL

Berlioz

SYMPHONIE FANTASTIQUE, Op. 14

Third Movement: Scenes in the Country (concl.)

Fourth Movement: March to the Scaffold

Fifth Movement: Dream of a Witches' Sabbath

Pierre Monteux

conducting the Vienna Philharmonic
Orchestra

(Recorded in Vienna)

1. 11:37 2. 4:50 3. 9:50

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LONG

33 1/3

PLAY

RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-1
(L2PY-3822)

1
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—JUMP DOWN SPIN AROUND (Harry Belafonte-Attaway)
 - 2—SUZANNE (Every Night When the Sun Goes Down)
(Belafonte-Thomas)
 - 3—A LITTLE LYRIC OF GREAT IMPORTANCE
(Hughes-Belafonte-Corman)
 - 4—CHICKENS (Hellerman-Corman-Carter)
 - 5—VAICHAZKEM (Vayiven Uziaho)
(Music: Y. Zarai—Words: Chronicles)
 - 6—I DO ADORE HER (Irving Burgie)
- 1, 3, 4. Harry Belafonte and The Belafonte
Folk Singers conducted by
Robert DeCormier
2. Harry Belafonte
5 6. The Chad Mitchell Trio

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-1
(L2PY-3825)

4
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—HENÈ MA TOV (Harry Belafonte-Bob Corman)
- 2—I KNOW WHERE I'M GOING (F. Hellerman)
- 3—OLD KING COLE (Brand-Primont-Corman)
- 4—LA BAMBA (Harry Belafonte-Hector Acosta)

Harry Belafonte
and The Belafonte Folk Singers
conducted by Robert DeCormier

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-2
(L2PY-3823)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—THE BALLAD OF SIGMUND FREUD
(March—Glasser—Lazar)
- 2—I'VE BEEN DRIVING ON BALD MOUNTAIN—WATER BOY
(Odetta—Robinson) (Arr. and adapt.: Odetta)
- 3—A HOLE IN THE BUCKET
(Belafonte—Odetta)
1. The Chad Mitchell Trio
2. Odetta
3. Harry Belafonte and Odetta

LIVING STEREO

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RCA VICTOR



BELAFONTE RETURNS TO CARNEGIE HALL

LSO
6007-2
(L2PY-3824)

3
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—THE CLICK SONG (M. Makeba)
- 2—ONE MORE DANCE (C. C. Carter)
- 3—THE OX DRIVERS (Bob Corman—Harry Belafonte)
- 4—THE RED ROSY BUSH (C. C. Carter—Bob Corman)
- 5—DIDN'T IT RAIN (Wright—DeCormier)

1. Miriam Makeba and The Belafonte Folk Singers conducted by Milton Okun
2. Harry Belafonte and Miriam Makeba
- 3, 5. Ned Wright and The Belafonte Folk Singers conducted by Robert DeCormier
4. Arthur Williams and The Belafonte Folk Singers conducted by Robert DeCormier

LIVING STEREO

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**HAPPY TOGETHER
THE TURTLES**

WWS 7114
(W 8894 ST)

**SIDE 1
STEREO**

- *1. MAKIN' MY MIND UP 2:20**
(Dalton & Montgomery) Preacher Publishing (BMI)
- 2. GUIDE FOR THE MARRIED MAN 2:59**
(Williams & Bricusse) Robbins Feist & Miller (ASCAP)
- 3. THINK I'LL RUN AWAY 2:15**
(Kaylan & Volman) Ishmael Music (BMI)
- 4. THE WALKING SONG 2:15**
(Kaylan & Nichol) Ishmael Music (BMI)
- 5. ME ABOUT YOU 2:27**
(Bonner & Gordon) Chardon Music (BMI)
- 6. HAPPY TOGETHER 2:50**
(Bonner & Gordon) Chardon Music (BMI)

Production: Joe Wissert
Koppelman & Rubin Associates
*Production: "Bones" Howe



**HAPPY TOGETHER
THE TURTLES**

WWS 7114
(W 8895 ST)

**SIDE 2
STEREO**

- 1. SHE'D RATHER BE WITH ME 2:17**
(Bonner & Gordon) Chardon Music (BMI)
- 2. TOO YOUNG TO BE ONE 2:05**
(E. Eisner) Faithful Virtue Music (BMI)
- 3. PERSON WITHOUT A CARE 2:43**
(A. Nichol) Ishmael Music (BMI)
- *4. LIKE THE SEASONS 1:48**
(Zevon) Ishmael Music (BMI)
- 5. RUGS OF WOODS & FLOWERS 3:00**
(Kaylan & Nichol) Ishmael Music (BMI)

Production: Joe Wissert
Koppelman & Rubin Associates
*Production: "Bones" Howe



REPRISE RECORDS

FLEETWOOD MAC

PRODUCED BY FLEETWOOD MAC AND KEITH OLSEN

MS 2225
(31,892)

SIDE I

1. MONDAY MORNING (Buckingham) 2:48
2. WARM WAYS (McVie) 3:50
3. BLUE LETTER (Curtis) 2:31
Catpatch Music, Inc. - ASCAP
4. RHIANNON (Nicks) 4:12
5. OVER MY HEAD (McVie) 3:34
6. CRYSTAL (Nicks) 5:12
Buckingham/Nicks Music/Dona Marta - ASCAP

All selections published by Rockhopper
Music, Inc. - ASCAP except as indicated.

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®

REPRISE RECORDS

FLEETWOOD MAC

PRODUCED BY FLEETWOOD MAC AND KEITH OLSEN

MS 2225

(31,893)

SIDE II

1. SAY YOU LOVE ME (McVie) 4:11
2. LANDSLIDE (Nicks) 3:05
3. WORLD TURNING (McVie/Buckingham) 4:25
4. SUGAR DADDY (McVie) 4:09
5. I'M SO AFRAID (Buckingham) 4:15

All selections published by
Rockhopper Music, Inc. - ASCAP

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PHYLLIS MACBRYDE

side one
DLI-612



1. A Feeling's Coming Over Me

(P. MacBryde)

3:31

ASCAP

produced by
Roger Bartlett

2. And When We Danced

(P. MacBryde)

3:10

ASCAP

3. Relax and Let Love Happen

(P. MacBryde-R. Bartlett)

3:00

ASCAP, BMI

4. Never Gonna Have

(P. MacBryde-R. Bartlett)

2:39

ASCAP, BMI

5. I Believe in Happy Endings

(P. MacBryde)

2:16

ASCAP

PHYLLIS MACBRYDE

side two

"The Other Side of Phyllis"

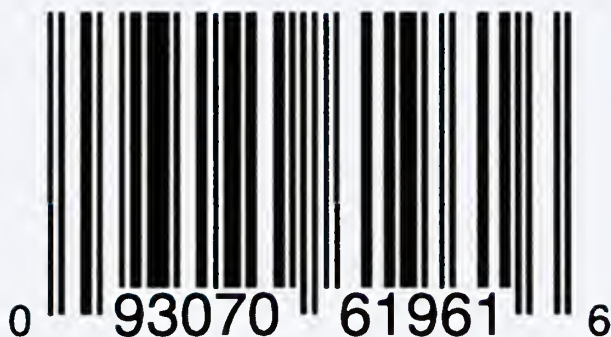
(15:45)



produced by
Roger Bartlett

1. **Simple Ol' Country Girl**
(P. MacBryde-R. Bartlett) 2:20
ASCAP, BMI
2. **I Wrote a Song About It**
(P. MacBryde-W. Geismar) 2:46
ASCAP
3. **I've Got a Million Memories**
(P. MacBryde) 3:30
ASCAP
4. **My Love Is a Light**
(P. MacBryde) 2:47
ASCAP

A remarkable fusion of new age, drone, and minimalist composition for fans of La Monte Young, Pauline Oliveros, Jon Gibson, and Éliane Radigue.



FOLKWAYS Records

AND SERVICE CORP.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

CRYSTALS: NEW MUSIC FOR RELAXATION #2

by CRAIG KUPKA

SIDE ONE

FX 6196 A

TROMBONES OF LITHIA (19:48)

With Norman Beede: Fender Rhodes EK-10
electric piano, Siel synthesizer

Craig Kupka: trombone, MXR digital delay,
Arp synthesizer

Bob Ose: trombone

Kenny Sawhill: bass trombone

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FOLKWAYS Records

AND SERVICE CORP.

Long Playing Non-Breakable Micro Groove 33⅓ RPM

CRYSTALS: NEW MUSIC FOR RELAXATION #2

by CRAIG KUPKA

SIDE TWO

FX 6196 B

CRYSTALS (21:01)

With Norman Beede: Fender Phodes EK-10
electric piano, Siel synthesizer

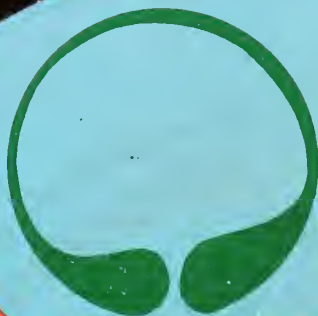
Craig Kupka: trombone, MXR digital delay,
Arp synthesizer

Bob Ose: trombone

Kenny Sawhill: bass trombone

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BIG TREE
RECORDS

VOCAL
ST-BT-28791 SP
Produced by
Morris-
Stevens
Productions
STEREO

BT-15005
Pub., Duchess,
BMI
Time: 3:09
From Big Tree
LP BT-89500

I'M THE LEADER OF THE GANG
(Glitter & Leander)
BROWNSVILLE STATION

© 1974 Atlantic

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.



BIG TREE
RECORDS

VOCAL
ST-BT-28559
Produced by
Morris-
Stevens
Productions
STEREO

BT-15005
Pub., Big
Leaf, Sherwin,
ASCAP
Time: 2:35
From Big Tree
LP BT-89500

FAST PHYLLIS
(Lutz, Morris & Koda)
BROWNSVILLE STATION
© 1974 Atlantic

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EPIC

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Made in U. S. A.

PG-9011-1
45 RPM

EG 7175
(ZEP 38443)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

1. MARCH - There'll Be A Hot Time In The Old Town

Tonight - Hayden-Metz- Waitin' For The Robert E. Lee

-Gilbert-Muir- 2. MEDLEY (Beg.) Ole Dan

Tucker; Mandy Lee -Chattaway- Old Folks

At Home -Foster- CHOR.,

OR. cond. by A.

Roth

EPIC

A PRODUCT OF CBS

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Made in U. S. A.

PG-9011-6
45 RPM

EG 7175
(ZEP 38448)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

GRAND FINALE - Hello! Ma Baby -Howard-Emerson-

Honeymoon -Hough-Adams-Howard- I Wonder

Who's Kissing Her Now -Hough-Adams-

-Orlob-Howard- Goodbye, My Lady

Love -Howard- ENTIRE

ENSEMBLE

EPIC

A PRODUCT OF CBS

"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.

PG-9011-2
45 RPM

EG 7176
(ZEP 38444)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. MEDLEY (Concl.) Camptown Races -Foster- In
The Evening By The Moonlight -Bland- CHO.,**

OR., A. Roth 2. CAN'T YOU HEAR ME

CALLIN' CAROLINE -Gardner-Roma-

GORDON GOODMAN,

Tenor

EPIC

A PRODUCT OF CBS

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Made in U. S. A.

PG-9011-5
45 RPM

EG 7176
(ZEP 38447)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

- 1. I WONDER WHAT'S BECOME OF SALLY? -Yellen-
-Ager- STANLEY KIMES, Bari.; THE QUARTONES**
- 2. LASSUS TROMBONE -Fillmore-
ORCH. cond. by Allen
Roth**

EPIC

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Made in U. S. A.

PG-9011-3
45 RPM

EG 7177
(ZEP 38445)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. SHINE ON, HARVEST MOON - Bayes-Norworth-
THE QUARTONES 2. WHEN THE BELL IN
THE LIGHTHOUSE RINGS (Ding Dong)**

**-Lamb-Solman- JOHN
NEHER, Basso**

EPIC

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Made in U. S. A.

PG-9011-4
45 RPM

EG 7177
(ZEP 38446)

GENTLEMEN, BE SEATED! (A Complete Minstrel Show)

**1. I WISH'T I WAS IN PEORIA -Rose-Dixon-Woods-
OSIE JOHNSON, Song Stylist 2. OH BY JINGO,
OH BY GEE, YOU'RE THE ONLY GIRL FOR
ME -Brown-Von Tilzer- UNCLE JOHN**

**COLE, Banjo
Soloist**

COLUMBIA 

HALL OF FAME


**RAY CONNIFF
And The Singers**

4-33104
ZSP 113993
2:30

SOMEWHERE, MY LOVE

- P. F. Webster - M. Jarre -
(Lara's Theme from "Dr. Zhivago" -
an M-G-M Picture)

Produced by Ernie Altschuler

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COLUMBIA



HALL OF FAME

**RAY CONNIFF
And The Singers**

4-33104
ZSP 115489
1:50

LOOKIN' FOR LOVE

-J. Rotella-
Produced by Ernie Altschuler

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POLSKIE NAGRAMA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N0100 a

M-4 A-199

**Czejand's
Choir**

**Abratowski
Instrumental
Ensemble**

PIEŚNI WALKI - SONGS OF THE WAR 1939 - 1945
SERCE W PLECAKU A heart in the knapsack
(M. Zieliński)

CZERWONE MAKI NA MONTE-CASSINO
The red poppies on Monte-Cassino
(A. Schütz - F. Konarski)

ODTWARZANIE PUBLICZNE I

WSZYSTKIE
PRAWA
ZASTRZEŻONE

WZBROJENIE
BEZ UPWAŻNIENIA

POLSKIE NAGRAMA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N 0100b

M-4 A-200

**Czejand's
Choir**

**Abratowski
Instrumental
Ensemble**

PIEŚNI WALKI - SONGS OF THE WAR 1939 - 1945

ROZSZUMIAŁY SIĘ WIERZBY PŁACZĄCE

The soughing willows

(folk music, words by R. Ślęzak)

OKA The Oka River

(folk music, words by

L. Pasternak)

ODTWARZANIE PUBLICZNE I RADIOWE

WSZYSTKIE

PRAWA ZASTRZEŻONE

KOPIOWANIE

WZBROJONIE
BEZ UPOWAŻNIENIA

POLSKIE NAGRAMA



Muza

WARSZAWA

MADE IN POLAND

BIEM



N0724 a

M-4
A-1437

IGOR
ŚMIAŁOWSKI

„Szczęśliwa
Trzynastka”
p/k S. Rososińskiego

ZIMAJER - POLKA
(T. Wadowski - sł. ludowe)
WARSZAWIANKA W PIEKLE
(piosenka starowarszawska)

ODTWARZANIE PUBLICZNE I

RADIOWE BEZ UPOWAŻNIENIA

KOPIOWANIE

PRAWA ZASTRZEŻONE

WSZYSTKIE

WALKIN' IN THE RAIN

(P. Spector-B. Mann-C. Weil)

Screen Gems-

Columbia Music Inc. BMI

2:49

50605

UA 5013

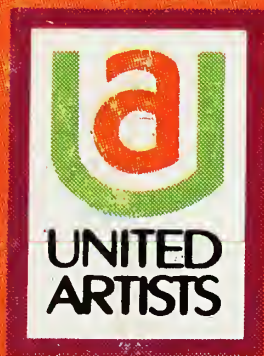
Produced by
Sandy Yaguda
& Thomas Kaye
for Jata
Enterprises, Inc.



JAY
& THE AMERICANS

Arranged by Thomas Kaye

LIBERTY UA INC. LOS ANGELES, CALIFORNIA





ATV MUSIC CORP./
MANN AND WEIL
SONGS, INC./
BRAINTREE MUSIC/
SNOW MUSIC
BMI
AS 0662-SA

AS 0662
STEREO

Time: 3:22

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**UNAUTHORIZED
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OF APPLICABLE
LAWS**

HOLDIN' OUT FOR LOVE

(Cynthia Weil/Tom Snow)

(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

**PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.**

EXECUTIVE PRODUCER: CLIVE DAVIS

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019



PURPLE BULL
MUSIC BMI
AS 0662-SB

AS 0662
STEREO
Time: 4:27

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Records, Inc.

**UNAUTHORIZED
DUPLICATION IS
A VIOLATION
OF APPLICABLE
LAWS**

ONLY LOVE

(Angela Bofill)

(From the LP "SOMETHING ABOUT YOU" AL 9576)

ANGELA BOFILL

**PRODUCED BY NARADA MICHAEL WALDEN FOR
PERFECTION LIGHT PRODUCTIONS, INC.**

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019

ATLANTIC



A-14591-PL

45 R.P.M.

45-2571

VOCAL
Pub., Blue
Seas-Jac,
ASCAP
Time: 2:57

WHAT THE WORLD NEEDS NOW IS LOVE

(Burt Bacharach & Hal David)

THE SWEET INSPIRATIONS

Arranged by Arif Mardin

Produced by Tom Dowd

From Atlantic LP 8201

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



ATLANTIC

45 R P M

45-2571

VOCAL
Pub.,
Cotillion,
B M I

Time: 2:58

A-14360-PL

YOU REALLY DIDN'T MEAN IT
(Cissy Drinkard Houston)
THE SWEET INSPIRATIONS

Arranged by Arif Mardin
Produced by Tom Dowd
From Atlantic LP 8201

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC

45 R.P.M.



A-12945 SP

45-2449
VOCAL
Pub., Cotillion-
East, BMI
Time: 2:25

DON'T FIGHT IT (Wilson Pickett-Steve Cropper) **THE SWEET INSPIRATIONS**

Arr. by Arif Mardin
Produced by Tom Dowd
& Tommy Cogbill

Atlantic Record Sales, 1841 Broadway, New York, N. Y.



"BACK TO BACK HIT SERIES"

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KEITH WHITLEY & LORRIE MORGAN

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Ten Feet Away
KEITH WHITLEY

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COLUMBIA

**KENNY LOGGINS
AND JIM MESSINA**

Natale

STEREO

4-45719

ZSS 157297

2:46

© 1972 CBS, Inc.
45 RPM

**YOUR MAMA DON'T
DANCE**

-K. Loggins - J. Messina-
Produced by Jim Messina

©

"COLUMBIA"



MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

**KENNY LOGGINS
AND JIM MESSINA**

No tale

STEREO

4-45719

ZSS 157298

6:14

© 1972 CBS, Inc.
45 RPM

GOLDEN RIBBONS

-J. Messina
Produced by Jim Messina

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REPRISE RECORDS

**BACK TO
BACK
HITS**

**FRANK
SINATRA**

Arranged &
Produced by
Don Costa
for
Don Costa
Prod., Inc.

**BACK TO
BACK
HITS**

0734
(L7053-RE2)

Released
February '69

MY WAY

(Anka-Francoise-Revaux-Thibault)

Spanka Music Corp./Don C. Publications, Inc.

BMI - 4:35

Manufactured for Bristol
Productions

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REPRISE RECORDS

**BACK TO
BACK
HITS**

**FRANK
SINATRA**

Arranged &
Produced by
Don Costa

**BACK TO
BACK
HITS**

0734
(L 5402)

Released
Summer '68

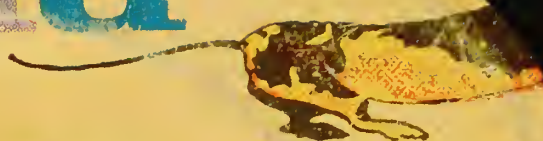
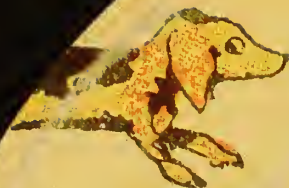
CYCLES

(Gayle Caldwell)
Irving Music, Inc.
BMI - 3:00

Manufactured for Bristol
Productions

MADE IN U.S.A. • REPRISE RECORDS, A DIVISION OF WARNER BROS.-SEVEN ARTS RECORDS, INC.

K R
end



45 RPM
E-1001

Very End Music Co.
(BMI)

45 RPM
Vocal

HE'S GONE
(Arlene Smith-George Goldner)

THE CHANTELS

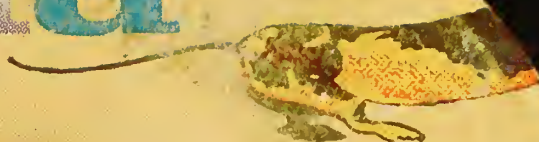
(E-3)

A Product of
End Music, Inc.
New York, N. Y.





end



45 RPM

E-1001

Very End Music Co.
(BMI)

45 RPM

Vocal

THE PLEA

(Arlenz Smith-George Goldner)

THE CHANTELS

(E-4)

A Product of
End Music, Inc.
New York, N. Y.



SIRE®

LAID BACK

PRODUCED BY
LAID BACK/THE
SEVEN DWARFS
Edited by Bobby
Shaw and J.C.

7-29346
BAA 2248V1S

3:49

From the
Sire 12"
Maxi Single
(0-20178)

Sing A Song
Publishing

WHITE HORSE
(Tim Stahl/John Guldberg)

© 1983 ncb

Sire Records Company • Marketed by Warner Bros. Records Inc. • 3300 Warner Blvd. Burbank, Calif. 91510 • Made in U.S.A.



SIRE®

LAID BACK

PRODUCED BY
LAID BACK/THE
SEVEN DWARFS

7-29346
BAA 22715

4:35

Sing A Song
Publishing

SO WIE SO

(Tim Stahl/John Guldberg)

© 1983 ncb

Sire Records Company • Marketed by Warner Bros. Records Inc. • 3300 Warner Blvd. • Burbank, Calif. 91510 • Made in U.S.A.

MIDNIGHT

(J.R. Cobb-Buddy Buie)
Low-Sal Music Inc. BMI

2:52



66424

IM-6720

Produced by:
Buddy Buie
A Bill Lowery
Production

DENNIS YOST
and THE CLASSICS IV

Arranged by Buddy Buie-J.R. Cobb
& Emory Gordy

LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA

THE COMIC

(Jack Z. Elliott-Larry Kusik-
Eddie Snyder)

From the Motion Picture 'The Comic'

Valencia Music Inc. ASCAP

2:22

66424

IM-6721

Produced by:

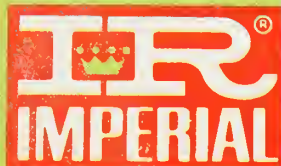
Buddy Buie

A Bill Lowery
Production

DENNIS YOST and THE CLASSICS IV

Arranged by Buddy Buie-J.R. Cobb
& Emory Gordy

LIBERTY/UA, INC., LOS ANGELES, CALIFORNIA



A LIFETIME OF LONELINESS

(Bacharach-David)

Blue Seas Mus., Inc.-Jac Mus.
Co., Inc. - ASCAP

IR
IMPERIAL

2:33

66132

IM-6125

Produced by:
Burt Bacharach
& Hal David

JACKIE DE SHANNON

Arranged & Conducted by
Burt Bacharach

A SUBSIDIARY OF LIBERTY RECORDS, INC. • LOS ANGELES, CALIFORNIA

DON'T TURN YOUR BACK ON ME

(De Shannon)

Metric Music Co. - BMI

IR
IMPERIAL

2:10

66132

IM-6126

JACKIE DE SHANNON

A SUBSIDIARY OF LIBERTY RECORDS, INC. • LOS ANGELES, CALIFORNIA

LOVIN' STEW

(Jeff Comanor-Jules Alexander)
(From the Soul City Album 'Stoned Soul
Picnic' SCS-92002)

Mr. Bones Music Publishing
Inc. / Beechwood Music Corp. BMI

2:49

779

SCR 779-B

Production &
Sound by
Bones Howe

THE 5TH DIMENSION

Arranged by R. Pohlman, Bob Alcivar,
Bill Holman & Bones Howe

LIBERTY / UA, INC. ... LCS ANGELES, CALIFORNIA



starline
★[®]

BOB SEGER

© 1980 Capitol
Records, Inc.

STEREO

Gear Publishing
Co.-ASCAP 3.45

X-6317
S96569A

Produced by
Bill Szymczyk

AGAINST THE WIND

(Bob Seger)



MARCA REG.

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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

starline
★[®]

BOB SEGER

©1980 Capitol
Records, Inc.

STEREO



Gear Publishing
Co.-ASCAP 3:36

X-6317
S96034A

Produced by
Bob Seger
& Punch

YOU'LL ACCOMP'NY ME
(Bob Seger)



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M.F.D. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

P-R-O-M-E-N-A-D-E

45

EXTENDED PLAY

NON-BREAKABLE
(with normal use)

WORLD'S FAVORITE WALTZES

BLUE DANUBE

MORNING JOURNALS

THE PROMENADE ORCHESTRA

Conductor: H. A. HULER

Waltz 1-A

P-R-O-M-E-N-A-D-E

45

EXTENDED PLAY

NON-BREAKABLE
(with normal use)

WORLD'S FAVORITE WALTZES

ENJOY YOUR LIFE

EMPEROR WALTZ

THE PROMENADE ORCHESTRA

Conductor: H. A. HULER

Waltz 1-B

RAINY WEDNESDAY RECORDS

Produced by
Dickie Goodman
& Sal Passantino

RW-201
(RW-201 A-M)
Time: 2:25
Rainy Wednesday Pub.

*Rick
Both*

SUPER FLY MEETS SHAFT

(D. Goodman-S. Passantino)

JOHN & ERNEST

RAINY WEDNESDAY

RECORDS

Produced by
**Dickie Goodman
& Sal Passantino**

RW-201
(RW-201 B-M)
Time: 1:50
Rainy Wednesday Pub.

PART TWO
(D. Goodman-S. Passantino)
JOHN & ERNEST



BMI

Screen Gems-
Columbia
Music
Time 2:46

EKM-45701-A

bread

IT DON'T MATTER TO ME
(David Gates)

Produced by David Gates together
with Griffin/Royer
Arranged by David Gates

ELEKTRA RECORDS 15 COLUMBUS CIRCLE N.Y.C.



BMI
Olde Grog
Music
Time 3:55

EKM-45701-B

bread

CALL ON ME

(James Griffin, Robb Royer)

Produced by Gates/Griffin/Royer

ELEKTRA RECORDS 15 COLUMBUS CIRCLE NYC.

"TIME WILL REVEAL"

(B. DeBarge, E. DeBarge)

© 1983 Motown
Record Corporation

String
Arrangement by:
Benjamin F.
Wright, Jr.

1705 GF
(66914)

Time: 4:01
Jobete Music
Company, Inc.
(ASCAP)
Associate Producer:
Bobby DeBarge



In Album:
"IN A SPECIAL
WAY" 6061GL



Rhythm Arr. by:
Eldra DeBarge
String Arrangement
by: Clare Fisher
Distributed in the
United States by
MCA Distributing,
Inc.

DeBarge
Produced by: Eldra DeBarge

A PRODUCT OF MOTOWN RECORD CORP.

"I'LL NEVER FALL IN LOVE AGAIN"

Rhythm Arr. by:
James DeBarge,
Eldra DeBarge &
Benjamin F.
Wright, Jr.

(J. DeBarge)

©1982 Motown
Record Corporation

1705 GF

(66627)

Time: 4:38
Jobete Music
Company, Inc.
(ASCAP)



In Album:
"ALL THIS LOVE"
6012GL

Horn Arr. by: Daniel
LeMelle, Background
Distributed in
the United
States by
MCA
Distributing
Inc.

DeBarge

Produced by: Irlis Gordy & Eldra DeBarge

Vocal Arr. by: Barbara
Mitchell & Linda Howard

A PRODUCT OF MOTOWN RECORD CORP.



**Prophet Music
Inc. BMI**

(4:27)

**Arranged &
Conducted by
Lee Holdridge**

Vocal

55175

(.356)

**Produced by
Tom Catalano and
Tommy Cogbill
An American
Group Production**

ZULIANT

HOLLY HOLY

(N. Diamond)

NEIL DIAMOND

UNIVERSITY RECORDS A DIRECT COMPANY 8269 SUNSET BLVD. HOLLYWOOD, CALIF. 90046 U.S.A.



**Stonebridge
Inc. BMI**

(2:32)

**An American
Group Production**

Vocal

55175

(.357)

**Produced by
Tommy Cogbill &
Chips Moman**

HURTIN' YOU DON'T COME EASY

(N. Diamond)

NEIL DIAMOND

**From UNI album 73047,
"Brother Love's Travelling
Salvation Show"**

UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.



45 RPM

5-10127
ZSP 117038

EPISTLE TO DIPPY

-D. Leitch

DONOVAN

Produced by Mickie Most

EPIC, MARCAS REG T.M PRINTED IN U.S.A.



45 RPM

5-10127
ZSP 117039

PREACHIN' LOVE

-D. Leitch

DONOVAN

Produced by Mickie Most

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.



45 RPM

5-10345
ZSP 137732
2:16

**A Mickie Most
Production**

TEEN ANGEL

-D. Leitch-

DONOVAN

Produced by Mickie Most

EPIC, MARCAS REG T.M PRINTED IN U.S.A.

DIAMOND



RECORDS INC

D-176

(D-176A)

Picturetone Music
Publishing Corp.
(BMI) 2:20

Arranged by
Bill Justis
Prod. by
Phil Kahl &
Ray Vernon

HELLO PRETTY GIRL

(Tommy Boyce, Wes Farrell)

RONNIE DOVE

DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

DIAMOND

RECORDS INC

D-173

T M Music, Inc.

(BMI) 2:27

(D-173B)

Arr. & Cond. by

Bill Justis

Prod. by

Ray Vernon

BABY, PUT YOUR ARMS AROUND ME

(Arthur Resnick-Kenny Young)

RONNIE DOVE

DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

DIAMOND



ND

RECORDS INC

D-191
Picturetone Music
Pub. Corp.
(BMI) 2:06

(191-B)
Prod. by
PHIL KAHL &
RAY VERNON

WHERE IN THE WORLD

(Roy Alfred-Doug Barnd-Wes Farrell)

RONNIE DOVE

Arr. by RAY STEVENS

DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

SUGAR ON SUNDAY

(T. James & M. Vale)

WW 323

(W 413RE)

Big Seven
Music (BMI)
Time: 2:59

**WHITE
WHALE**



THE CLIQUE

Engineer: Sandy Lehmann-Haupt
Produced by Gary Zekley
For Gulf-Pacific Industries

WHITE WHALE RECORDS • 8961 SUNSET BOULEVARD • LOS ANGELES, CALIF.

SUPERMAN

(G. Zekley and M. Bottler)

WW 323

(W 390)

Teeny Bopper
Music (ASCAP)
Time: 2:31

WHITE
WHALE

THE CLIQUE

Produced by Gary Zekley
For Gulf Pacific Industries

WHITE WHALE RECORDS • 8961 SUNSET BOULEVARD • LOS ANGELES, CALIF.

COLUMBIA



**BOB
DYLAN**

4-43683
ZSP 114563
2:57

I WANT YOU

-B. Dylan-

Produced by Bob Johnston



COLUMBIA



MARCAS REG PRINTED IN USA

ORIGINAL SOUND
7120 Sunset Blvd., Hollywood 46, Calif.

Drive-In and
Routeen
(BMI)

Time: 2:30

OS-64

(or-131)

Produced by
Coleman and
Barrett

FUNKY BROADWAY
Part I

(Lester Christian)

DYKE AND THE BLAZERS

A Desert Sound Production
Phoenix, Ariz.

ORIGINAL SOUND®

7120 Sunset Blvd., Hollywood 46, Calif.

Drive-In and
Routeen
(BMI)

Time: 2:49

OS-64
(or-132)

Produced by
Coleman and
Barrett

FUNKY BROADWAY **Part II**

(Lester Christian)

DYKE AND THE BLAZERS

A Desert Sound Production,
Phoenix, Ariz.



COLUMBIA

® "Columbia," Marcas Reg.

45 RPM

38-06182

ZSS 175244

STEREO
4:37

Engineered by
Chris Porter

© 1986 CBS
Records



7464-06182-7

WHAM! **THE EDGE OF HEAVEN**

-G. Michael- Taken From The Columbia Lp: "MUSIC
FROM THE EDGE OF HEAVEN" OC 40285

Produced and arranged by
George Michael

BURBANK, HOME OF WARNER BROS. RECORDS



**SEALS &
CROFTS**

Produced by
Louie Shelton

WBS 8190

(TCA5729)S

3:45

GET CLOSER (Featuring Carolyn Willis)

(Words by James Seals)

(Music by James Seals & Dash Crofts)

© 1976 Dawnbreaker Music Co. - BMI

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Made in U.S.A.

Warner Bros. Inc. • 3300 Warner Blvd., Burbank, Calif. 91510 • a Warner Communications Company

BURBANK, HOME OF WARNER BROS. RECORDS



**SEALS &
CROFTS**

Produced by
Louie Shelton

WBS 8190
(TCA5766)S
3:50



DON'T FAIL

(James Seals)

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ROX

SM

Publisher:
Debmar (ASCAP)
Tip A Few (BMI)

Recorded at:
Huntington Sound
Station

SIDE A
ROX 422

Produced by:
Scott Christy
for 'McGoose
Productions'

"NO MORE MADONNA"
(Marcucci/De Angelas/O'Neil/Christy)
THE SLIGHTLY TWISTED
DISAPOINTER SISTERS

ROX

SM

**Publisher:
Tip A Few
(BMI)**

**Recorded at:
Huntington Sound
Station**

**SIDE B
ROX 422**

**Produced by:
Scott Christy
for 'McGoose
Productions'**

"SLIGHTLY TWISTED THEME SONG"
(Scott Christy)
SCOTT CHRISTY

Cotillion

44028
CO-16200-PL
VOCAL

Pub., Ruler,
B M I
Time: 2:55

I'M EASY

(Eddie Hinton-Grady Smith)

SHERRY GROOMS

Produced by Eddie Hinton

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

Cotillion ^(H)

44028

CO-16282-PL

VOCAL

Pub., Bevis-
Press, BMI
Time: 3:03

I'M ONLY FOOLIN' MYSELF

(D. Bevis-L. Oldham-R. Oldham)

SHERRY GROOMS

Produced by Eddie Hinton

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



REPRISE RECORDS

**MAMA
MARIA
FRASCA**

MX 1575

(1MRF001)s

3:50

A Route 183
Production

MAMA'S LAMENT

(Mama Maria Frasca)
Howard Beach Music, Inc.
ASCAP

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

**MAMA
MARIA
FRASCA**

A Route 183
Production

MX 1575

(MRF002)Ms

2:40

GOD AND MAMA

(Mama Maria Frasca)
Howard Beach Music, Inc.
ASCAP

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



MOTOWN®

MOTOWN 1101

© 1965

Jobete (BMI)

HLV-121117

TK4M-6866

Produced by

Holland,

Dozier

2:49

45 RPM

"REMOVE THIS DOUBT"

(Holland, Dozier, Holland)

THE SUPREMES

© In Album "Supremes Sing Holland,
Dozier, Holland" M 650

1966

A TRADEMARK OF MOTOWN RECORD CORP.



**LEROY
GOMEZ**

PRODUCED BY
SIMON SOUSSAN
Exec. Producer:
Leroy Gomez

SIDE A

PROMOTIONAL
COPY NOT
FOR SALE

**MONO
NB 944 DJ**

(NB 944 AM)
Warner-Tamerlane
Publ. Corp.
(BMI)
Time: 3:59

GYPSY WOMAN

(Curtis Mayfield)
From the Casablanca LP
"GYPSY WOMAN" NBLP 7110
© 1978 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



Casablanca
Record and FilmWorks

**LEROY
GOMEZ**

PRODUCED BY
SIMON SOUSSAN

Exec. Producer:
Leroy Gomez

SIDE A

PROMOTIONAL
COPY NOT
FOR SALE

**STEREO
NB 944 DJ**

(NB 944 AS)
Warner-Tamerlane
Publ. Corp.
(BMI)
Time: 3:59

GYPSY WOMAN

(Curtis Mayfield)

From the Casablanca LP
"GYPSY WOMAN" NBLP 7110

© 1978 Casablanca Record
& FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

BUDDAH RECORDS



Screen Gems-
Columbia Music
(BMI)

Time: 3:29
DUAL "45"

Co-Prod. by
Gladys Knight,
Bubba Knight,
William Guest,
Edward Patten

BDA-393
(BDAS-393-A)

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Inc. All Rights
Reserved

I'VE GOT TO USE MY IMAGINATION

(Goffin - Goldberg)

GLADYS KNIGHT and THE PIPS

From the LP "Imagination" BDS 5141

Prod. & Arr. by Kenny Kerner
& Richie Wise

Manufactured and Distributed by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.

BUDDAH RECORDS®



Cayman Music
(ASCAP)

Time: 4:28

DUAL "45"

Co-Prod. by
Gladys Knight,
Bubba Knight,
William Guest,
Edward Patton

BDA-393

(BDAS-393-B)

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Inc. All Rights
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I CAN SEE CLEARLY NOW

(Nash)

GLADYS KNIGHT and THE PIPS

From the LP "Imagination" BDS 5141

Prod. & Arr. by Kenny Kerner
& Richie Wise

Manufactured and Distributed by Buddah Records Inc., 810 Seventh Ave., N.Y. 10019 T.M. Reg. U.S. Pat. Off.



Jec Publ. Co.
& Al Green
Music Inc.
BMI
Time: 3:15

45-2227

© 1972 Hi
Recording Corp.
Hi 2728

Producer:
Willie Mitchell

(Recorded In
Memphis)

YOU OUGHT TO BE WITH ME

(Al Green; Willie Mitchell; Al Jackson)

AL GREEN

DISTRIBUTED BY LONDON RECORDS, INC.



Jec Publ. Co.
BMI
Time: 3:40

45-2227
© 1972 Hi
Recording Corp.
HI 2729

Producer:
Willie Mitchell

WHAT IS THIS FEELING

(Al Green)

AL GREEN

DISTRIBUTED BY LONDON RECORDS, INC.

BURBANK, HOME OF WARNER BROS. RECORDS



**TOWER
OF POWER**

Produced by
TOWER OF POWER

WB 7796

(RWA0003)S

2:41

From the Warner
Bros. Album
**BS 2749 BACK
TO OAKLAND**

TIME WILL TELL

(S. Kupka, E. Castillo)
Kupillo Music - ASCAP
©1974 Warner
Bros. Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



**TOWER
OF POWER**

Produced by
TOWER OF POWER

WB 7796

(SWA0011)S

1:46

From the Warner
Bros. Album
BS 2749 BACK
TO OAKLAND

OAKLAND STROKE . . .

(S. Kupka, E. Castillo, D. Garibaldi,
Tower of Power)

Kuptillo Music - ASCAP

©1974 Warner

Bros. Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



TOWER OF POWER

Produced by
Emilio Castillo
and Tower Of
Power

WBS 8083

(SCA5050)VIS

3:29

From the
Warner Bros.
Album BS 2834
**URBAN
RENEWAL**

WILLING TO LEARN

(E. Castillo and S. Kupka)

Kuptillo Music - ASCAP

©1974 Warner Bros.

Records Inc.

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BURBANK, HOME OF WARNER BROS. RECORDS



TOWER OF POWER

Produced by
Emilio Castillo
and Tower Of
Power

WBS 8083

(SCA5200)S

5:50

From the
Warner Bros.
Album BS 2834
URBAN
RENEWAL

WALKIN' UP HIP STREET

(C. Thompson)

Cheson Music - ASCAP

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Records Inc.

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MOTOWN®

M-1111

© 1967
Jobete, BMI
HLV-330M10
2:50

Produced By
Holland,
Dozier

REFLECTIONS

(Holland, Dozier, Holland)

DIANA ROSS AND
THE SUPREMES

A TRADEMARK OF MOTOWN RECORD CORP. © 1967



MOTOWN

M-1111

© 1966
Jobete, BMI
HII-205317
2:30

Produced By
Holland,
Dozier
In Album
"Supremes Sing
Holland,
Dozier,
Holland" M-650

GOING DOWN FOR THE THIRD TIME

(Holland, Dozier, Holland)

DIANA ROSS AND
THE SUPREMES

A TRADEMARK OF MOTOWN RECORD CORP. © 1967

ATLANTIC

45 R.P.M.



A-15255 SP

45-2575
VOCAL
Pub., Fame,
BMI
Time: 2:51

A Man And A Half

(Jackson-Moore-Chambers-Leakes)

WILSON PICKETT

Arr. & Prod. by Tom Dowd
Recorded at Fame Studios,
Muscle Shoals, Ala.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

ATLANTIC

45 R.P.M.



A-15259 SP

45-2575

VOCAL

Pub., Trace Bob-
Press, BMI
Time: 2:48

PEOPLE MAKE THE WORLD (What It Is)

(Bobby Womack)

WILSON PICKETT

Arr. & Prod. by Tom Dowd
Recorded at Fame Studios,
Muscle Shoals, Ala.

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



ATLANTIC

45 R.P.M.

2824

**A-22408 LY
VOCAL**

**Produced by
Dave Crawford
& Brad Shapiro**

**Walden,
ASCAP
Cotillion,
BMI**

Time: 2:16

**Recorded at
Muscle Shoals
Sound, Muscle
Shoals,
Alabama**

**CALL MY NAME,
I'LL BE THERE**

(W. Martin-D. Crawford-B. Shapiro)

WILSON PICKETT

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023

ATLANTIC

45 R.P.M.



A-22409 LY

VOCAL

Produced by
Dave Crawford
& Brad Shapiro

**WOMAN LET ME
BE DOWN HOME**

(W. Pickett-C. Otis)

WILSON PICKETT

2824

Erva,
Eden-BMI

Time: 2:53

Recorded at
Muscle Shoals
Sound, Muscle
Shoals,
Alabama

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023

COLUMBIA



**CHAD
STUART**

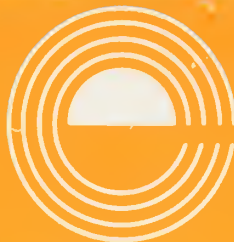
4-43467
ZSP 112291
2:10

I CAN'T TALK TO YOU

-B. Lind-

Produced by Chad Stuart

® "COLUMBIA"  MARCAS REG PRINTED IN USA



Epic

**MONO
45 RPM**

**DEMONSTRATION
NOT FOR SALE**

8-50304

ZSP 161815

© 1976 CBS Inc.

Intro. :12

2:47

Publisher:
Black Sheep
Music
(BMI)

**WHEN THE NEW
WEARS OFF OUR LOVE**

-P. Craft-

JODY MILLER

Produced by Jerry Crutchfield

© "EPIC," MARCA REG.



Epic

**STEREO
45 RPM**



**DEMONSTRATION
NOT FOR SALE**

8-50304

ZSS 161816

© 1976 CBS Inc.

Intro. :12

2:47

Publisher:
Black Sheep
Music
(BMI)

**WHEN THE NEW
WEARS OFF OUR LOVE**

-P. Craft-

JODY MILLER

Produced by Jerry Crutchfield

® "EPIC," MARCA REG.

REGISTADA * * * EM PORTUGAL * * * DISCO
OBRAS DE PROPRIETARIO DA
FOTOGRAFICO E DO
PRODUTOR
DIREITOS
RESERVADOS

Alvorada



6718-A

AEP 60 691

ADA DE CASTRO
Acomp. de guitarras e viola
MEALHEIRO DE ILUSÕES-Fado
(Sapateirinho da Bica-Costa de Oliveira)
SAUDADES DE TI-Fado
(A. Marceneiro-V. da Costa)



É PROIBIDA A
DUPLICAÇÃO, EXECUÇÃO
PÚBLICA E RADIOFUSÃO
DESTE DISCO

Alverada



6718-B



AEP 60 691

ADA DE CASTRO
Acomp. de guitarras e viola

ROMANCE LOUCO-Fado
(Costa de Oliveira)

FADO SENTIDO-Fado
(J. M. Nóbrega-J. Bragança)

45

FABRICADO EM PORTUGAL
DISCO
REGISTADO
DA OBRA
PROPRIETÁRIO
E DO
FONOGRAFICO
DO PRODUTOR
OS DIREITOS
RESERVADOS
A
DUPLICAÇÃO,
EXECUÇÃO
PÚBLICA
E RADIOFONEÇÃO
DESTA



RCA RECORDS LABEL

RCA
07863 **64588-7**

(07863 64588-7-A)
Maypop Music (a
div. of Wildcountry,
Inc.)/Route Six
Music (adm. by
Maypop Music)/EMI
Blackwood Music,
Inc. (BMI)

**Produced by
Emory Gordy, Jr.
and Alabama**

2:57



0 7863-64588-7 8

THE MAKER SAID TAKE HER

(Ronnie Rogers/Mark Wright) From the RCA Records
releases "IN PICTURES", 07863-66525-2/4

ALABAMA

© 1996 BMG MUSIC

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RCA RECORDS LABEL

RCA
07863 **64588-7**

(07863 64588-7-B)
Maypop Music (a
div. of Wildcountry,
Inc.)/Route Six
Music (adm. by
Maypop Music)
(BMI)

Produced by
Emory Gordy, Jr.
and Alabama

3:30



0 7863-64588-7 8

NOTHING COMES CLOSE

(Ronnie Rogers) From the RCA Records
releases "IN PICTURES", 07863-66525-2/4

ALABAMA

© 1986 BMG MUSIC



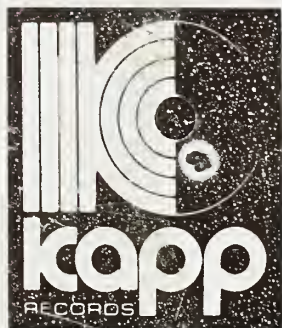
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SHE'S ALL I GOT

(J. Williams, Jr.-G. Bonds) *

**RADIO STATION COPY
NOT FOR SALE**

PLUG SIDE



**MONO
K-2162**

Jerry Williams
Music/Excellorec
Music BMI

2:28

JOHN ROWLES

**PRODUCER: Tom Catalano
Arranged and Conducted by
Artie Butler**

K-12867

TRDM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N. Y.

THE WAY OF LOVE

(A. Stillman-J. Dieval-M. Revgauche)

**RADIO STATION COPY
NOT FOR SALE**



**MONO
K-2162**

**Chappell & Co.,
Inc. ASCAP**

3:20

JOHN ROWLES

**PRODUCER: Tom Catalano
Arranged and Conducted by
Artie Butler**

K-12868

TRDM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N. Y.

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UNITED ARTISTS RECORDS

MONO
PROMO
NOT FOR SALE

©1979 Liberty/
United Records, Inc.

RONNIE LAWS
A SPECIAL
DISCO MIX BY
RONNIE LAWS &
WAYNE HENDERSON

UA-X1278-Y
(UA-20182-E)

3:34

(Intro :19)

Remixed from the
United Artists LP
"Flame"

UA-LA881-H



ALL FOR YOU (Vocal)

(R. Laws/L. Dunn)

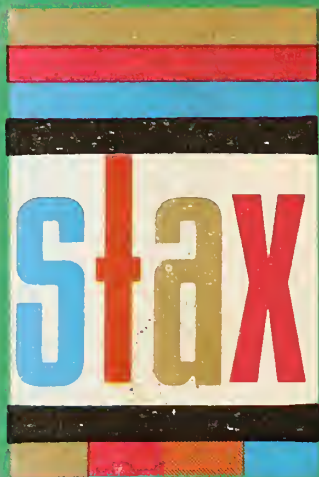
At Home Music/Fizz Music ASCAP
RoterCake Music BMI

Produced by Ronnie Laws for
At Home Productions

Executive Producer: Wayne Henderson

Arranged by
Ronnie Laws

**EVERY MAN OUGHTA
HAVE A WOMAN**
(B. Jones-A. Isbell-W. Bell)

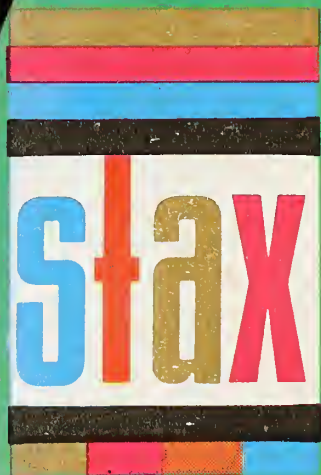


45-248
STX-13937-PL
VOCAL
Pub., East,
BMI
Time: 2:40

WILLIAM BELL
Produced by Booker T. Jones

DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY NEW YORK, N. Y.

A TRIBUTE TO A KING
(Booker T. Jones-William Bell)



45-248
STX-13938-PL
VOCAL
Pub., East,
BMI
Time: 2:50

WILLIAM BELL
Produced by Booker T. Jones

DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY NEW YORK, N. Y.

MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
MARCA REGISTRADA •

Brunswick[®]

THE COLDEST DAYS OF MY LIFE (PART 1)

(Eugene Record-Carl Davis)
FROM BRUNSWICK ALBUM BL 754179
"LONELY MAN"

© 1972 Eliza
Enterprises, Inc.

55478

(7-292-1)

4:27-8MI

Julio-Brian
Music, Inc.

THE CHI-LITES

PRODUCED BY EUGENE RECORD
ARRANGED BY THOMAS (TOM TOM)
WASHINGTON-DIRECTED BY WILLIE
HENDERSON & QUINTON JOSEPH

MANUFACTURED BY BRUNSWICK RECORD CORP., NEW YORK, U.S.A.
MARCA REGISTRADA •

Brumswick®

**THE COLDEST DAYS
OF MY LIFE (PART 2)**

(Eugene Record-Carl Davis)
FROM BRUNSWICK ALBUM BL 754179
"A LONELY MAN"

© 1972 Eliza Enterprises, Inc.

2

55478
(7-292-2)
4:15-BMI
Julio-Brian
Music, Inc.

THE CHI-LITES

PRODUCED BY EUGENE RECORD
ARRANGED BY THOMAS (TOM TOM)
WASHINGTON-DIRECTED BY WILLIE
HENDERSON & QUINTON JOSEPH

Casablanca

A stylized illustration of the Casablanca Hotel, a large white building with multiple domes and minarets, set against a backdrop of palm trees and a clear sky. The illustration is rendered in a classic, slightly vintage style with warm tones.

Pub: Cerrone
Prod: F. Crocker
& M. Simon
Arr: Art Wright
©1977 Canada-
Quality Records
Limited

STEREO
NB 876X

SIDE 1

3:43

© 1977 U.S.A.-
Casablanca Record
& Filmworks,
Inc.

LOVE IN 'C' MINOR
(Cerrone)
THE HEART AND
SOUL ORCHESTRA

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

The record label features a central illustration of a Moroccan cityscape, likely Casablanca, with a large domed building and palm trees. Two camels are depicted in the foreground. The word "Casablanca" is written in a stylized, orange, cursive font at the top. The background is a warm, golden-brown color.

Casablanca

Pub: Intersong
Music
Prod: F. Crocker
©1977 Canada-
Quality Records
Limited

STEREO
NB 876X

SIDE 2
(ASCAP) 2:57
©1977 U.S.A.-
Casablanca Record
& Filmworks,
Inc.

POINCIANA
(Bernier/Simon)
THE HEART AND
SOUL ORCHESTRA

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED, 380 BIRCHMOUNT ROAD, SCARBOROUGH, ONTARIO

RCA



Produced for
Soundbarrier
Ltd. by
David Mackay/
Scott & Wolfe

STEREO
PB-11249
PB-11249-A
Pi-Gem Music,
Inc. BMI
3:28

IT'S A HEARTACHE
(Scott-Wolfe)
BONNIE TYLER

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1978 RCA RECORDS

RCA



Produced for
Soundbarrier
Ltd. by
David Mackay/
Scott & Wolfe

STEREO
PB-11249
PB-11249-B
MAM Music
Pub. Corp.,
ASCAP
3:30

IT'S ABOUT TIME
(Scott-Wolfe)
BONNIE TYLER

TMKS(s) © REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. © 1978 RCA RECORDS



M-G-M

Shapiro, Bernstein
& Co.
ASCAP
2:20

K13269
(64-XY-653)

OH NO!
(Ballard, Jr.-Riela)
Arranged by Bill McElhiney
RAY PETERSON
Produced by Jim Vienneau

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.



M-G-M

Don Robertson Music
ASCAP
2:55

K13269
(64-XY-652)

IF YOU WERE HERE

(Robertson)

Arranged by Bill McElhiney

RAY PETERSON

Produced by Jim Vienneau

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.

PLAY ALONG

WITH THE
MODERN RHYTHM MAKERS

ZTEP 26299

NO. 2

SIDE 1

TUNE UP "A"-440

45 RPM

PRODUCED BY
PLAY ALONG RECORDS

THIS RECORD FOR
USE ONLY WITH THE
ACCOMPANYING TEXT

1. SWEET AND LOVELY
2. ONCE IN A WHILE
3. FIVE FOOT TWO, EYES OF BLUE
4. YOU WERE MEANT FOR ME
5. JOHNSON RAG

PLAY ALONG

WITH THE
MODERN RHYTHM MAKERS

ZTEP 26300

NO. 2

SIDE 2

TUNE UP "A"-440

45 RPM

PRODUCED BY
PLAY ALONG RECORDS

THIS RECORD FOR
USE ONLY WITH THE
ACCOMPANYING TEXT

1. AT SUNDOWN
2. I'M IN THE MOOD FOR LOVE
3. SLEEPY TIME GAL
4. WHISPERING
5. DARKTOWN STRUTTERS' BALL

I COULD NEVER LOVE
ANOTHER (AFTER LOVING YOU)

(Whitfield, Strong, Pershing)

G-7072

© 1967

Jobete, BMI

NSN 415M07

3:15



Produced By
Norman
Whitfield
In Album "The
Temptations
With It, You're
Gonna It" 17-027

THE TEMPTATIONS

TRADEMARK OF MOTOWN RECORD CORP. © 1968

GONNA GIVE HER ALL THE LOVE I'VE GOT

(Whitfield, Strong)

G-7072

© 1966

J. J. Jete, BMI
NK 306M02

2:45



Produced By
Norman
Whitfield
In Album "The
Temptations
Which Would
Have" G-427

THE TEMPTATIONS

A TRADEMARK OF MOTOWN RECORD CORP. © 1966



Paramount
Music Corp.
ASCAP-3:07
F2589

Vocal with
Orchestra
(45-11694)

THAT'S AMORE

(Jack Brooks-Harry Warren)
From The Paramount Picture "The Caddy"

DEAN MARTIN

with Dick Stabile and
His Orchestra

MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U. S. A.



Paramount
Music Corp.

ASCAP-3:10
F2589

Vocal with
Orchestra
(45-11695)

YOU'RE THE RIGHT ONE

(Jack Brooks-Harry Warren)

From The Paramount Picture "The Caddy"

DEAN MARTIN

with Dick Stabile and
His Orchestra

MANUFACTURED BY CAPITOL RECORDS INC. • HOLLYWOOD, CALIFORNIA • U. S. A.



KAPP

K-526X

ON TOP OF SPAGHETTI
(Tom Glazer)
TOM GLAZER AND THE DO-RE-MI
CHILDREN'S CHORUS

K-6970

MANUFACTURED BY KAPP RECORDS, INC. NEW YORK



KAPP

K-526X

BATTLE HYMN OF THE CHILDREN

(Glazer-Crow)

TOM GLAZER AND THE DO-RE-MI
CHILDREN'S CHORUS

K-6986

MANUFACTURED BY KAPP RECORDS, INC. NEW YORK

COLUMBIA

MAC DAVIS

MONO

4-45618

ZSP 156517

Intro. :13

3:02

© 1972 CBS, Inc.
45 RPM

BABY DON'T GET HOOKED ON ME

- M. Davis -

Strings Arranged by Jimmie Haskell

Produced by Rick Hall/

Recorded at Rick Hall

Recording Studios

© "COLUMBIA"



MARCAS REG PRINTED IN USA



Chappell Music
(ASCAP)

Intro Time: 0:26

Total Time: 3:18

Produced by
Biddu

STEREO
TC-2140
(M-2140-AS)

A Product of
Pye Records, Ltd.
London, England

KUNG FU FIGHTING

(Carl Douglas)

CARL DOUGLAS



1974 Pye Records, Ltd.

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.



Dick James
Music, Inc.
(BMI)

Total Time: 3:02
Produced by
Biddu

STEREO
TC-2140
(M-2140-BS)

A Product of
Pye Records, Ltd.
London, England

GAMBLIN' MAN
(Biddu)
CARL DOUGLAS

© 1974 Pye Records, Ltd.

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

PHILIPS



40446
1-40375

Saturday Music
Inc. &
Seasons' Four
Music Corp.
(BMI) 2:58

A BOB CREWE
PRODUCTION

CAN'T TAKE MY EYES OFF YOU

(B. Crewe - B. Gaudio)

FRANKIE VALLI

Arranged by Artie Schroeck
& Bob Gaudio

PHILIPS



40446
1-40376

Saturday Music
Inc. &
Seasons' Four
Music Corp.
(BMI) 2:41

A BOB CREWE
PRODUCTION

THE TROUBLE WITH ME

(B. Crewe - B. Gaudio)

FRANKIE VALLI

Arranged by Charles Calello



PLATINUM
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**Produced by :
Stranger**

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MHPD1911-3

Certain Gal
Beenie Man

(D. Kelly)



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MHPD1912-3

Version

Arab

(D. Kelly)



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SIDE A

**Produced by :
Mad People**

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**CATALOGUE #
MHPD1918-3**

**Please Me
Nadine Sutherland**
(D. Kelly/C. Grant)



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SIDE B

**Produced by :
Mad People**

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**CATALOGUE #
MHPD1918-3**

**Version
Arab Attack**
(D. Kelly)

STONE



Side A

Produced by:
Stone Love
Movement

41 Burlington Ave.
Kingston 10
Jamaica

Tel.: (876) 754-4069

(P) © 2004

MADE IN JAMAICA

Distributed by:
DYNAMIC SOUNDS
15 Bell Road,
Kingston 11
Tel.: (876) 923-9138-9

SHE IS FINE

(R. Smith)

ANTHONY CRUZ

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STONE



Side B

Produced by:
Stone Love
Movement

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Kingston 10
Jamaica

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Distributed by:

YNAMIC SOUNDS

15 Bell Road,
Kingston 11

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**DAT MI LIKE
BOMB RUSH**

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STONE



Side A

Produced by:

Stone Love
Movement

41 Burlington Ave.

Kingston 10

Jamaica

Tel.: (876) 754-4069

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Kingston 11

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GOT THE GLUE (Radio Edited)

(M. Davis)

BEENIE MAN

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STONE



Side B

Produced by:
Stone Love
Movement

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Kingston 10
Jamaica

Tel.: (876) 754-4069

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Distributed by:
DYNAMIC SOUNDS

15 Bell Road,
Kingston 11

Tel.: (876) 923-9138-9

GOT THE GLUE (Raw)

(M. Davls)

BEENIE MAN

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Bachanal RECORDS

Produced by:
Hemo & Moo Fire
email:

bachanalrecords@
yahoo.co.jp

Distributed by:

ALL ACCESS ENT. LTD
Shop 24, Central Plaza
Kingston 10, Jamaica W.I.
Tel: (876) 908-4949
(876) 908-4951
Fax: (876) 908-4950
allaccess@kasnet.com

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Made in Jamaica

WHAT A FEELING
(C. Obrien, S. Marsden)
TONY CURTIS

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Bacchanal

RECORDS

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email:

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yahoo.co.jp

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ESCAPE
(S. Marsden)
LENKY

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LIKE WAH (Raw)
(E. Brown, S. Marsden)
COBRA

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Bacchanal

RECORDS

Produced by

Hemo & Moo Fire

email:

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yahoo.co.jp

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Shop 24, Central Plaza

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Tel (876) 908-4949

(876) 908-4951

Fax: (876) 908-4950

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LIKE WAH (Radio Edit)

(E. Brown, S. Marsden)

COBRA

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Bacchanal RECORDS

Produced by:
Hemo & Moo Fire
email:

bacchanalrecords@
yahoo.co.jp

Distributed by:
ALL ACCESS ENT. LTD.
Shop 24, Central Plaza
Kingston 10, Jamaica W.I.

Tel. (876) 908-4949

(876) 908-4951

Fax: (876) 908-4950

allaccess@kasnet.com

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Made in Jamaica

HIGHER WE GO

(C. Smith, S. Marsden)

MR. VEGAS

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Bacchanal
RECORDS

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Herno & Moo Fing
email:

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BADMAN DON'T SHOW OFF

(R. Stephens, S. Marsden)

ZUMJAY

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Bacchanal

RECORDS

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Hemo & Moo Fine
email
bacchanalrecords@
yahoo.co.jp

Distributed by:
All Access Entertainment
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13 Constant Spring Rd
Kingston 10
Tel: (876) 908-4948 / 9
Fax: (876) 908-4950

SIDE A

4 DA GIRLS
(M. Collins)
BIZZLA

Bacchanal

RECORDS

Produced by
Hemo & Moo Fire
email
bacchanalrecords@
yahoo.co.jp

Distributed by
All Access Entertainment
Shop # 24, Central Plaza
13 Constant Spring Rd.
Kingston 10
Tel. (876) 908-4948 / 9
Fax: (876) 908-4950

SIDE B

4 DA GIRLS (DRUMIN BASS MIX)

(M. Collins)

SIZZLA

NEW YORK! NEW YORK!

Telephone:
855-4065

GIRL THAT I KNOW
Beenie Man

NEW YORK! NEW YORK!

Telephone:
858-4433

VERSION

NEW YORK! NEW YORK!

Telephone:
859-4385

GAL GONE A LEAD
Sean Paul / Legitimate

NEW YORK! NEW YORK!

Telephone:
859-4006

VERSION



Produced by
BALLAS

Exec Producers.
Damian "Balla" Hall &
Nigel "Balla" Whitfield
Tel.: (876) 866-4111/
(876) 854-9862
(P) © 2004
MADE IN JAMAICA

SIDE A

Distributed by
In The Streetz Records
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Fax: (876) 929-3767
Email
streetmusic@anbell.net

PLAYA

*(M. Williams /O. Edwards/J. Jackson /K. Blair/
D. Hall/N. Whitfield)*

BLING DAWG

feat. **VOICE MAIL**

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dem



deh **MUSIC**

Produced by
BALLAS

Exec. Producers.

Damian "Balla" Hall &
Nigel "Balla" Whitfield

Tel.: (876) 866-4111/

(876) 854-9862

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SIDE B

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Tel (876) 9 60-2104

Fax: (876) 929-3767

Email

streetmusic@anbell.net

SPANISH FLY RIDDIM

(D. Hall / N. Whitfield)

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Produced by:

BALLAS

Exec. Producers.

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Nigel "Balla" Whitfield

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CARIBBEAN GANGSTA

(O. Bryan / D. Hall / N. Whitfield)

ELEPHANT MAN

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BALLAS

Exec. Producers:

Damian "Balla" Hall &

Nigel "Balla" Whitfield

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WALK OUT

(O. Edwards / J. Jackson / K. Blair / D. Hall / N. Whitfield)

VOICE MAIL

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dem



deh **MUSIC**

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BALLAS

Exec Producers.
Damian "Balla" Hall &
Nigel "Balla" Whitfield
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BANANA

(O. Thomas / D. Hall / N. Whitfield)

DA'VILLE

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dem



deh MUSIC

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SPANISH FLY RIDDIM

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POP BRASS

MUSIC

Produced by
M. Davis
SIDE A

Distributed by:
Energy Beat Ltd.
29 Retirement Road
Kingston 5
Tel/Fax: (876) 968-5817
E-mail:
energy_music@hotmail.com
or
energybeat@hotmail.com

GAL DEM IGNITION - REMIX (Radio edit)

(R. Kelly/M. Davis)

BEENIE MAN

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POP BRASS

MUSIC

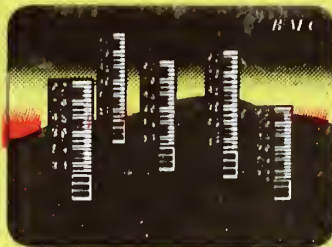
Produced by:
M. Davis
SIDE B

Distributed by:
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Kingston 5
Tel/Fax: (876) 968-5817
E-mail:
energy_music@hotmail.com
or
energybeat@hotmail.com

GAL DEM IGNITION - REMIX (Raw)
(R. Kelly/M. Davis)
BEENIE MAN

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BUILDERS



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BADRAS

55 Lady Musgrave Road,
Kingston 10

Tel/Fax (876) 946-9725

Cell (876) 847-6522

Email:

buildersmusic@hotmail.com

Website: reggae4i.com

SIDE A

Produced by:
Diavallan "Dia" Fearon/
Rohan "Snow Cone" Fuller

Exec. Producers:
Diavallan "Dia" Fearon
& Kyle Russell

Published by:
Builders Music

Admin by
Royalty Network

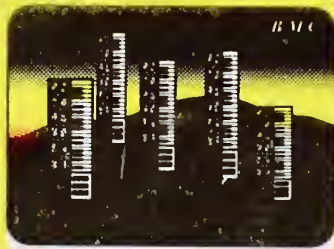
FALL

(M. Hall/D. Fearon/R. Fuller/R. McKenzie/
D. Fearon)

LADY SAW

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BUILDERS



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BADRAS

55 Lady Musgrave Road,
Kingston 10

Tel/Fax (876) 946-9725

Cell (876) 847-6522

Email

buildersmusic@hotmail.com

Website reggae4.com

SIDE AA

Produced by

Wallan "Dia" Fearon/

"Snow Cone" Fuller

Producers

"Dia" Fearon

De Russell

ished by

ers Music

min by

alty Network

REAL GANGSTER
(D. Fearon/Mark Williams/D. Fearon)
CHRISTOPHER

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SIDE A

Produced By: Troyton

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MADE IN JAMAICA, W.I.

CHT65

Kitty Kat
Rekha feat. Boobie Monroe
(T. Rami / R. Williams)

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Produced By: Troyton

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MADE IN JAMAICA, W.I.

B-CHT65

Kitty Kat
(Radio Edit)
Rekha feat. Boobie Monroe
(T. Rami / R. Williams)

BIG YARD

MUSIC GROUP LTD.

Distributed by:
Tuff Gong Intl.,
220 Marcus Garvey Dr
Kingston 11
Tel.: (876) 923-9380-4

SIDE A

BYJ7003

Produced by:
Robert Livingston
for Big Yard Music
Co-produced by:
Bryd for Money Bag
Entertainment, Inc. &
Addicted to Money, Inc.

Published by:
Livingsting Music/
Royalty Network(ASCAP)
Musical Chariot
Tel.: (876) 754-8135
Fax.: (876) 754-8136

email:
promotions@bigyardmusic.com
www.bigyardmusic.com

STAND UP AND FIGHT
(O. Burrell/R. Ducent/R. Livingston/C. Birch/D. Harriott)
SHAGGY

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BIG YARD

MUSIC GROUP LTD.

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220 Marcus Garvey Dr.
Kingston 11
Tel.: (876) 923-9380-4

SIDE B

BYJ7003

Produced by:
Robert Livingston
for Big Yard Music
Co-produced by:
Bryd for Money Bag
Entertainment, Inc. &
Addicted to Money, Inc.

Published by:
Livingsting Music/
Royalty Network(ASCAP)
Musical Chariot

Tel.: (876) 754-8135

Fax.: (876) 754-8136

email:

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INSTRUMENTAL

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CLUB
RE-MIX

REMIX BY:
Brain Child
For
The Club Remix
SIDE B

VERSION

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In The Streetz Records
85 Hagley Park Rd
Kingston 10
Tel: 929-1154
Fax: 908-2776

Produced by:
Marlon "Pyrana" Cooke
Master Lee
Musician:

Recorded & Mixed at
Red Dragon Recording Studio
Kingston, Jamaica
www.red-dragon.com

TONIGHT
(O. Edward/K. Blair/J. Jackson)
VOICEMAIL

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Fax: 908-2778

Produced by:
Marlon "Pyra" Cooke
Master Lee
Musician:

Recorded & Mixed at
Red Dragon Recording Studio
Kingston, Jamaica
www.red-dragon.com

GIRL
(D. Foster)
DELLY RANKS

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YTHUC KILLER

www.johnshoprecords.com
www.bountykiller.com

SIDE A

**BOUNTY KILLER/CIARA
STAND FIRM AND GET IT
DJ KAREEM (REFIX)**

YTHUO8 KILLER

www.johnshoprecords.com
www.bountykiller.com

SIDE B

**BOUNTY KILLER/MACKA DIAMOND
STAND FIRM CYAN DONE ALREADY
JAH MAFIA (REFIX)**



Produced by:
Phillip Burrell
For Xterminator
Production

email:
xterminator
@kasnet .com
website: www.
xterminatormusic.com

(P) (C) 2002

Made in Jamaica.
West Indies

SIDE A

WHO SO EVER GET SLAY

(Ini Kamoze)

INI KAMOZE

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Produced by:
Phillip Burrell
For Xterminator
Production

email:
xterminator
@kasnet.com
website: www.
xterminatormusic.com

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SIDE B

VERSION

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Florida, USA
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Fax. (305)532-5858
Montego Bay, Jam.
Tel.(876) 371-3389
393-9571
Fax. (876) 953-8720
www.dangazone.com

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P.O. Box 537 # 2
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349-4719 / 303-6626
Fax. (876) 953-8720
www.dangazone.com

SIDE A

BABY GIRL
(M. Myrie/ Jah Zone Publ.)
BUJU BANTON

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"Unification Through Music"



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Danger/Danja Zone Ent.
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SIDE AA

Unification Through Music™

CAPTIVATE MY MIND
(Claude Ansine / Jah Zone Publ.)
JAH MORE

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SIDE A

Producer

FLAME

Exec. Producer

RAS MYKE

Recorded & Mixed at

SOULFIRE STUDIO

Pub. GOLDEN ANK (ASCAP)

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SFM 001

Dist. By

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Tel: (203) 386-9142

www.soulfiremuzik.com

email: soulfiremuzik@optonline.net

TO THE BEAT (New Dance Anthem)
C-FAMOUS/FLAAZ OUT

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Producer

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Exec. Producer

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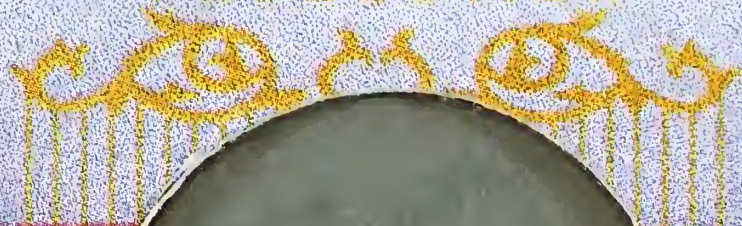
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**DEM GAL
AMRAH**

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GOLDEN HOUSE

PRODUCTION



Produced by:
G. Fogah/E. Fogah
& A. Beckford
Exec. Prod.
A. Beckford

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7 East Street
Old Harbour
St. Catherine
Tel.: (876)
983-0709

DEM BLESS
(C. Bailey/A. Beckford)
CARLETON

GOLDEN HOUSE

DON-C

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VERSION
EMPRESS

UNUSUAL SUSPECT

Produced by:
Kevin "DJ Snoop" Dunkley
Arranged by:
D. Ballez

Distributed by:
STREET MUSIC
85 Hagley Park Road
The Domes, Unit # 3
Kingston 10, Jamaica W.I.
Tel.: (876) 960-2104
Fax.: (876) 929-3767
Email.:
streetmusic@anbell.net

SIDE A

CHRISTMAS COCKY (Raw)

(A. Palmer)

VYBZ KARTEL

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UNUSUAL SUSPECT

Produced by:
Kevin "DJ Snoop" Dunkley
Arranged by:
D. Ballaz

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The Domes, Unit # 3
Kingston 10, Jamaica W.I.
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Fax.: (876) 929-3767
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SIDE B

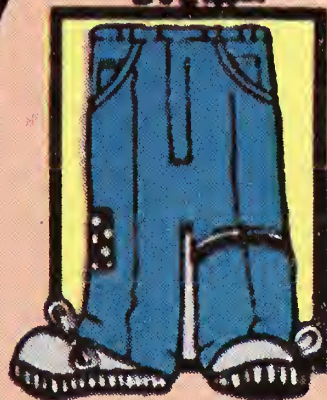
CHRISTMAS COCKY (Radio Edit)
(A. Palmer)
VYBZ KARTEL

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Big

Exec Prod.
Eric 'Junior'
DeLisser

JEANS records



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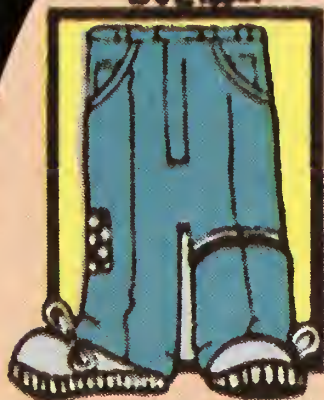
(C. Bailey/E. Delisser)

CAPLETON

BiG

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Eric 'Junior'
DeLisser

JEANS records



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BJ-033-AA

VERSION ALL OUT

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Kingston 10
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Fax: (876) 908-2540

Prod. by
H. Hart

VERSION

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Kingston 8, Jamaica
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(876) 817-4152
Fax: (876) 925-0468

Produced by
D. McMurry
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CAANT STOP ME
(C. Palmer)
LEXXUS

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info@allaccessent.com
Website:
www.allaccessent.com

Produced by:
Steely & Clevie

Email:
steelycleviert2000@yahoo.com

Published by:
EMI Music

RIDE THIS (Dancehall Mix)

(C. BROWNE / W. JOHNSON / M. MYRE)

BUJU BANTON

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Website:
www.allaccessent.com

Produced by:
Steely & Cleve

Email:
steelyclevert2000@yahoo.

Published by:
EMI Music

RIDE THIS **(Radio Mix)**

(C. BROWNE / W. JOHNSON / M. MYRE)

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SHANI (RAW)

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KURUP



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Produced by:
Steely & Clevie

Email:
steelycleviert2000@yahoo.com

Published by:
EMI Music

AS A MAN **(Dancehall Mix)**

(C. BROWNE / W. JOHNSON / J. CAMPBELL)

ASSASSIN

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Produced by:
Steely & Cleve

Email:
steelyclevert2000@yahoo

Published by:
EMI Music

AS A MAN (Radio Mix)

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Side A

**ENEMIES
(O. Bryan / A. Cooper)
ELEPHANT MAN**

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Side AA

**RHYTHM
PHANTOM FIRE LINKS
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Shocking Vibes

Distributed by
Dynamic Sound
15 Bell Road,
Kingston 11.
92-39166 or
92-39138

SIDE B

Prod. by:
Patrick Roberts
Arr. by:
Shocking Vibes
Crew
(P) (C) 2003
Made in Jamaica

ROCK AWAY

(M. Davis/A. Thomas)

BEENIE MAN

Mixed by: Gary Samuels

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REEL SOUND
WORLD NEWS UPDATE
(HA. WILSON - T. STERNS)

TIME 2:56
PROD. BY
K. RAPOZA

SIDE 1
(SHORT VERSION)

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THE POLY-TICIANS
REEL SOUND RECORDS
P.O. BOX 1033
NEW MILFORD, CT. 06776

REEL SOUND
WORLD NEWS UPDATE
(H.A. WILSON - T. STERNS)

TIME 3:55
PROD. BY
K. RAPOZA

SIDE 2
(LONG VERSION)

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U.F.O.
UNIVERSAL
FUTURISTIC
ORCHESTRA
under the
Direction of
Teddy Randazzo

UA-XW1123

(UAST-19407)

4:09

(No Intro)

Produced by
Teddy Randazzo for
Guardian Productions

CLOSE ENCOUNTERS OF THE
THIRD KIND — PART 1

(J. Williams)

Screen Gems-EMI Music Inc. BMI

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ORCHESTRA
under the
Direction of
Teddy Randazzo

UA-XW1123
(UAST-19408)
5:30

Produced by
Teddy Randazzo for
Guardian Productions

CLOSE ENCOUNTERS OF THE
THIRD KIND — PART 2

(J. Williams)

Screen Gems-EMI Music Inc. BMI

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BUENA

Vista
R E C O R D S ®

PROMOTIONAL

SIDE I

Walt Disney
Music Co.
ASCAP 2:09

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499

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MICKEY MOUSE MARCH

[Jimmie Dodd]

THE MIKE CURB CONGREGATION

Arranged by Don Costa

BUENA

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PROMOTIONAL

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SIDE II
Walt Disney
Music Co.
ASCAP 1:36

499

MICKEY MOUSE ALMA MATER
[Jimmie Dodd]
JIMMIE DODD & THE MOUSEKETEERS



**FOR
JUKEBOXES
ONLY!**

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EMI-Capitol Music
Special Markets

3:13

THE REST OF MINE
(Trace Adkins-Kenny Beard)
TRACE ADKINS

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Special Markets

3:35

WAYFARING STRANGER
(Trace Adkins-Scott Hendricks)
TRACE ADKINS

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EXTENDED PLAY 45[®]

MILLS BROTHERS

With Guitar

ED 563
(S-885)

91121
(Side-1)

**1. YOU TELL ME YOUR DREAM,
I'LL TELL YOU MINE**

(Charles N. Daniels-Seymour Rice-Al H. Brown)

2. SWEET ADELINE

(Harry Armstrong-Richard Girard)

MARKA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45[®]

MILLS BROTHERS

With Guitar

ED 563
(5-886)✦

91121
(Side-2)

1. MY GAL SAL
(Paul Dresser)

2. JUST A DREAM OF YOU, DEAR
(F. Henri Klickmann-Milton Weil)

COLGEMS[®]

TM OF COLGEMS RECORDS

THE MONKEES

TM OF
COLUMBIA
PICTURES CORPORATION



66-1007

TM OF
SCREEN GEMS, INC.



Producer
Douglas Farthing
Hattleid
UZKM-5437

PLEASANT VALLEY SUNDAY

(Gerry Goffin-Carole King)
Screen Gems-Columbia Music Inc., BMI 3:10



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COLGEMS

TM OF COLGEMS RECORDS

THE MONKEES

TM OF
COLUMBIA
PICTURES CORPORATION



66-1007

TM OF
SCREEN GEMS, INC.



Producer
Douglas Farthing
Hatlelid
TZKM-4723

WORDS

(Tommy Boyce-Bobby Hart)
Screen Gems-Columbia Music Inc., BMI 2:47



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Garland Music
Inc. ASCAP
Time: 2:21

CP 649
N8OW 8956

LOLLIPOP AND ROSES

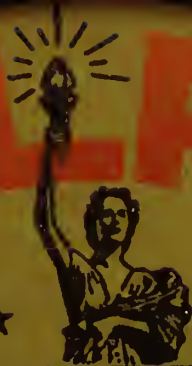
(Tony Velona)

PAUL PETERSEN

Arr. & Prod. by
STU PHILLIPS

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COLUMBIA



Wells & Barry
Inc., BMI
Time: 2:12

CP 649
N8OW 9037

PLEASE MR. SUN
(Frank-Getzov)

PAUL PETERSEN

Arr. & Prod. by
STU PHILLIPS

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ROULETTE

R-4762
Patricia
Mus. Pub.
Co.
BMI-2:18

45 RPM
(19261)

PROD. BY
BO GENTRY
& RITCHIE
CORDELL



GETTIN' TOGETHER
(R. Cordell)
TOMMY JAMES
AND THE SHONDELLS

ARR. & COND. BY
JIMMY "WIZ" WISNER

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

ROULETTE

R-4762
Akbestal
Mus.
Inc. &
Frost
Mus.
Corp.
BMI-2:18

45 RPM
(19284)

PROD. BY
BO GENTRY
& RITCHIE
CORDELL



REAL GIRL
(Darlene and Darla Landan)
TOMMY JAMES
AND THE SHONDELLS

ARR. & COND. BY
JIMMY "WIZ" WISNER

MADE IN U.S.A. BY ROULETTE RECORDS, INC.